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ABSTRACT

A product of many years experience in a small volunteer church library, this manual is a comprehensive tool for the administration and treatment of audiovisual materials for similar library situations. Administrative concerns--personnel, budget, and procedures--are the focus of the first section. The whole range of general activities, from selection of appropriate materials, through their processing to their promotion, is covered in the document's second and longest section, with samples of record forms used. Then each type of audiovisual aid, e.g., films, slides, maps, and globes (11 groups in all), becomes the subject of its own chapter, where it receives more specific attention based on the pattern of treatment established in the general discussion. Sample catalog cards are used to illustrate different cataloging methods appropriate to each kind of material and bibliographies and sources for the medium conclude each chapter. An index to the whole document is included at the end. (JD)

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AUDIO-VISUAL MATERIALS IN THE CHURCH LIBRARY:

HOW TO SELECT, CATALOG, PROCESS, STORE, CIRCULATE, AND PROMOTE

BY

MARGARET BARTON KORTY

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AUDIO-VISUAL MATERIALS IN THE CHURCH LIBRARY

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CHAPTERS III TO XIII HAVE THE SAME OUTLINE AS CHAPTER II.

PREFACE

This is a manual born of a search and shaped in the school of experience. The search began years ago---the search for literature on how to handle audio-visual materials in our small volunteer church library. Most library manuals are limited to the organization and preparation of books with few specific instructions on non-book materials. There are books on the use of audio-visual materials in class or worship, but they are little help to the librarian. Much of the professional literature that does cover non-book materials is written for use by professional librarians on duty daily. Church libraries depend upon volunteer help, usually without any professional library training, serving once a week when the congregation meets. The problems that such libraries face are quite different from the problems of public and school libraries. For that reason, the procedures suggested in this manual sometimes differ from those used by professional librarians. Audio-visual materials must be easily located when there is no librarian present to interpret the catalog card or to point the way to the storage location.

Chapter bibliographies do not include prices of the books or addresses of the publishers. This information can be obtained from the current edition of BOOKS IN PRINT available in public libraries and book stores.

No attempt has been made to discuss audio-visual equipment as such except a brief introduction for the librarian's sake. Videotapes have not been included because few churches own them as yet.

I am grateful to the Broadman Press for permission to reproduce several of their library forms, and to Prince George's County Memorial Library for permission to print their rules of phonograph record care.

This manual was not really written alone. Without the inspiration furnished by workshop attendants, members of the Church Library Council (Washington, D.C., area), and members of the Church and Synagogue Library Association, it would never have been written. I thank them one and all.

Margaret Barton Korty

I. ADMINISTRATION OF AUDIO-VISUAL MATERIALS

For centuries the Judaeo-Christian religion has utilized symbols and sound, art and music in the propagation of the faith. Libraries have been slow to follow suit, and all too often have served only as repositories of the printed word. Church libraries need to meet the challenge of more complete service to their congregations. Research has proved the value of a multi-media approach to learning, and society in general is tuned to multi-media communication.

There are many problems associated with multi-media materials--problems of expensive and bulky equipment, special training and use, detailed descriptive cataloging, extensive labeling and processing, awkward storage cabinets, varied circulation procedures, previewing facilities---all added to the problems of finding additional funds, personnel, and space. But problems only test our commitment to our faith. Starting where we are with what we have and taking one step at a time, we gain the approval of the congregation for future financial and service support.

In organizing the audio-visual part of the library, let us first consider people---people who will use the materials and people who will service the materials. People who will use the materials come from all branches of church work (teachers, group leaders, officers, and of course the professional staff). These people are busy, and they need a library with an "SOS" approach--SIMPLE, OBVIOUS, and SELF-SERVING. Make your library an SOS library:

1. Make it SIMPLE--
   a. Use cataloging terms that are easy to understand.
   b. Avoid abbreviations.
   c. Buy equipment that is easy enough for a child to use.

2. Make it OBVIOUS--
   a. Label everything--instructions, locations, drawer and cabinet contents.
   b. Display your wares in plain sight whenever possible.
   c. Keep accessories (bulbs, extension cords, instruction books, etc) close to equipment.
   d. Store material parts close together (records, tapes, and scripts close to the filmstrips they accompany, etc.)

3. Make it SELF-SERVICE--
   a. Keep a combination reservation and sign-out notebook on the desk always open to correct date.
   b. If materials such as records and pictures have pockets and cards fastened to them, keep a charge-out box next to the notebook for these cards.
   c. If circulation slips are used, keep them on the desk with clear instructions for signing out.

PERSONNEL:

People are needed to collect and manage the use of multi-media materials. Most churches hire a director of religious education, a very special person indeed, but also one whose primary concern is personal relationships. Materials of religious education can be turned over to a librarian, usually a dependable volunteer. If the library is of any size, the librarian will need the help of an audio-visual librarian who is directly responsible for the purchase and organization of all audio-visual materials. That librarian, in turn, delegates responsibility to members of an audio-visual committee. This committee is a team of specialists assigned to any extra duties that the librarian requests:

1. Equipment--selection and repair service.
2. Training of projectionists.
3. Transportation--picking up materials and replacement parts from sources outside the building.
4. Extension service--delivering materials to shut-ins.
5. Classroom service--delivering equipment and materials to teachers.
6. Clerical help--typing, filing, processing, record keeping, etc.

If busy schedules prohibit regular committee meetings, the members of the committee can do most of their work as individuals and report in briefly before or after services. Much of the clerical help such as typing and processing of materials can be done just as well at home, and this would permit parents with young children to participate in service work. The youth of the church can help in many ways and should be asked to serve whenever possible. They are especially effective with members of their own peer group. They are a joy to the very young or the very old in need of library services, and they have an abundance of physical energy for carting things around!

LOCATION:

While it is desirable to have all library materials in one centralized location, some institutions are forced by space limitations to seek other solutions. If at all possible, make the library the central depository. However, equipment is both bulky and noisy. If this interferes too much with the library atmosphere, equipment could be kept in a locked closet nearby. Some institutions may indeed find it necessary to store both audio-visual equipment and materials in a separate room. If this is <u>really</u> necessary, then the card catalog in the library should include at least subject headings for audio-visual materials with a more complete card catalog where the materials themselves are stored.

BUDGET:

Let us not kid ourselves, a budget for library materials and equipment is essential. The audio-visual librarian may first have to prove the value of an organized collection before he or she can persuade the budget committee of the congregation to set aside an annual allotment. Although the library may have been founded upon the gathering process or donations, an annual budget provides additional funds, eliminates waiting for authorization, and allows ordering by phone for quick delivery.

There must be some understanding as to what the audio-visual budget covers. Allowances have to be made not only for new materials, but also for replacement bulbs, repairs, and replacement equipment. New equipment will usually require a special budget allotment, especially if it is an expensive item such as a motion picture projector. Priority funds may have to be used for the repair and upkeep of equipment, with the remaining budget going for new materials. Film rentals alone could quickly deplete budget allotments. Since films are usually not permanent additions to the library collection, the financial responsibility could be shifted back to the particular group that is the sole benefactor. This would lighten the burden placed on library funds and would prevent one group from monopolizing financial resources.

The librarian should keep a list of all expenses as bills are turned over to the treasurer for payment. This not only prevents overspending on the budget, but also eliminates the need for a separate accession list. If several persons have authority to order materials, they should at least report their expenses to the librarian as well as to the treasurer. Otherwise, a year-end surprise comes when special program materials are needed and funds are depleted!

For congregations that operate upon the calendar year, budget committees quite often gather suggestions in August or September and submit figures to the whole congregation in a stewardship drive in November. Plan ahead!

ACCESSION LIST:

An accession record is a numerical list showing order of purchase, title, source, price, and brief description of materials and equipment. It is a much more valuable tool for books than for audio-visual materials, since a different accession list would have to be kept for each different kind of material. Forms can be purchased from library supply firms or from some denominational supply departments. But most librarians will find it more convenient to keep a budget record book and put all accession information directly on the shelf-list card (see sections on cataloging). An accession list would be absolutely necessary only if the library used the accession number for arrangement of materials. Sample forms of accession records follow for your convenience.

ANNUAL REPORT:

An annual report is a good public relations tool. Most congregations require annual reports from different groups within the organization, and the library would be no exception. The report gives you a chance to prove your worth. Be enthusiastic about your achievements. Compare last year's statistics to this year's, especially if progress has been made. Information in th annual report should include:

1. Credit to co-workers; include training sessions.
2. Circulation numbers--showings of films, filmstrips, or slides (Take information from reservation sheets saved).
3. Circulation of records, pictures, or any materials furnished with a charge-out card or temporary loan slip (Take information from the cards or slips saved).

ACCESSION RECORD FOR EQUIPMENT

Number	Item	Model No.	Mfg. Co	Serial Number	Insured	Size	Cost	Source	Date of Purchase

ACCESSION RECORD FOR FILMSTRIPS

Number	Title	Producer	Record or Manual	No. of Frames	Color or B&W	Cost	Source	Date of Purchase

ACCESSION RECORD FOR SLIDES AND SLIDE SETS

Number	Title	Artist	Catalog Order No.	Producer	No. of Slides	Record or Manual	Cost	Source	Date of Purchase

ACCESSION RECORD FOR RECORDINGS

Number	Title	Producer	Narrator or Artist	Speed	No. of Records	Cost	Source	Date of Purchase

ACCESSION RECORD FOR NONPROJECTED AIDS _____

Number	Title	Artist	Catalog Order No.	Publisher or Mfg. Co	# in Set	Size	Cost	Source	Date of Purchase

5. Special extension activities--work with other community groups or other religious institutions.
6. New equipment purchased.
7. Financial statement of expenses unless included in the treasurer's report.

This sounds like a lot of work, and indeed it may be. Parts of the report can be done throughout the year---all figures do not have to apply to December 31. Few people will care about circulation figures by the week or the month; annual figures are sufficient. All the congregation really wants to know is that their contributions have been used wisely and well.

MANUAL OF PROCEDURES:

It is wise to develop a manual of procedures to give uniformity and continuity to the library. Keep samples of cataloging cards and processing procedures and put them into a notebook. Write down decisions on storage and check-out methods. Summarize personnel and individual duties. All these will be very helpful in training new workers. The manual you are now reading could serve as the basic outline for your own manual of procedures; record your decisions with check marks and marginal notes.

II. GENERAL TREATMENT OF AUDIO-VISUAL MATERIALS

The audio-visual librarian and committee should visit each room of the building to determine how the room can be improved to encourage the use of multi-media materials. Convenience encourages; inconvenience discourages. Equip each room with permanent fixtures to the limit of your budget; start with rooms of those teachers who are already active in the multi-media program. Consider installing:

1. Equipment:
   a. Phonographs for kindergarten and primary rooms.
   b. Classroom filmstrip projector if used frequently by a particular teacher.
2. Projection Stands:
   a. Commercial: One good sturdy projection stand for each floor of the building, located preferably in large assembly rooms. Make sure it has an extension cord attached with a double outlet. Provide a night light with swivel shade for reading scripts.
   b. Small tables: Install casters and screw-down double outlet with extension cord. A typewriter table or even a picture file cabinet may substitute temporarily for the small table. But remember, substitute projector stands raise the risk of accident with small children in the room.
   c. Use a sturdy wooden box for increased height on classroom table or desk.
3. Screens:
   a. Permanent wall screens whenever possible.
      Glass bead screens give better reflection but limit viewing angle.
      Matte (flat white) screens give wider viewing angle.
      Aluminum screens provide both wide viewing angle and fairly good reflection.
   b. Portable tripod screens. Use only in rooms where wall screens would detract from the decor or would limit room arrangement.
   c. Paint wall or wall panel white.
   d. Use white shades as screens if light control is good.
   e. Use white divider panel; install casters.
   f. Use small table screen for small classes.
4. Shades and draperies: Check for effective light control while allowing for ventilation. Equip rooms with opaque rather than translucent shades.
5. Extension cords: One permanently assigned to each room.

After this initial inspection of all rooms in the building, the audio-visual committee turns its attention to equipment to be kept in the central library quarters. THE AUDIO-VISUAL EQUIPMENT DIRECTORY published annually by the National Audio-Visual Association (3150 Spring St., Fairfax, Va. 22030) is a very valuable source of information for finding out just what kind of equipment is on the market. It gives pictures and specifications (weight, power, price, etc.) but does not give any evaluations. The book can be found in most public libraries. Recommendations for specific equipment should be sought from experienced projectionists in your own congregation, public school or

public library systems, or helpful members from other congregations. There are several standards that should be considered before buying equipment for institutional use just because so many different people handle it:

1. Portability--Emphasize light weight whenever practical; women and even children often do the carrying.
2. Durability or rugged construction--This may seem inconsistent with the first qualification, but portable equipment must be both rugged and light.
3. Single purpose--Multi-purpose equipment is less expensive but very irritating to use because so many adjustments have to be made; particularly avoid combination filmstrip and slide projectors if you expect teachers to use them.
4. Simplicity--For classroom use, buy equipment that a child can operate.
5. Convenience--Buy equipment that is easy to handle and easy to replace bulbs; request cord winders and finger-touch latches (Who carries a screwdriver around in his dress-up clothes?)
6. Tonal quality---Even with phonographs for children's rooms, religion should be a joy, not an irritation.

Those in charge of purchasing equipment will have to weigh many values, one against the other--quality versus quantity, convenience versus durability, etc. Standards for classroom use vary with standards for large auditoriums. Complicated quality equipment requires specialized training and may remain unused for that reason.

The library will need to keep on hand previewing equipment, portable screens, and at least one projection stand not assigned to any room. It will also require accessories such as extension cords, outlet converters, and a back-up supply of bulbs for each kind of projector. Microphones and public-speaking aids are used only in large sanctuaries and fellowship halls and might be installed as permanent equipment of those particular rooms. Even so, such equipment may need to be taken out of the building for retreats. Keep a record of all equipment owned either by card file or accession list (see sample on page 4).

Training Projectionists:

Training can often be done better on a one-to-one basis than by class method. If a teacher requests a projectionist, have the projectionist train the teacher before, during, or after the class session. Just as in automobile driving, handling is essential to learning to operate any kind of equipment. Training classes conserve time and energy on the part of the instructors, but can not replace individual attention.

SELECTION OF MATERIALS

Selection of materials is the direct responsibility of the librarian shared with the committee or with various teachers and leaders of the congregation. Unless there has been a strong centralized collection in the past,

the librarian may have to search the building to gather those materials which are lying around unused in the classrooms. Teachers quite often make specific order requests and expect to keep the materials in the classroom. However, with curriculum change, they will find it to their advantage to clear their shelves of materials used very seldom or materials suitable for other age groups. These are collected by the librarian and brought back to the central location. This requires a touch of diplomacy in the spirit of service.

Since most religious budgets will not cover all requests, purchasing is restricted to practical limitations:

1. Buy seasonal materials (Advent, Christmas, and Easter) or be prepared to reserve a year in advance.

2. Buy Biblical and religious materials; depend upon public libraries for information on social conditions, child study, human relationships, etc. Public libraries will respond to requests for materials that can be used by other community groups.

3. Buy materials that will be useful for more than one year or to more than one group.

4. Select materials for age level as well as for subject matter. Sometimes Biblical materials are hard to find for use with very young children; then a script designed for an older group can be re-written for the younger age.

5. Consider denominational doctrine when choosing materials.

6. Select color; avoid black and white reproductions. Select bright colors and simple drawings for young children.

7. Order one or two extra scripts with each original order. A second copy provides an extra one for home study and insures against that "lost in the files and no time to hunt for it" crisis. A third copy is a convenience for the librarian to keep at home to consult when giving phone service. If extra copies of scripts are not available, scripts can be Xeroxed or duplicated on a public library or commercial copier. Short scripts could be typed. The third copy kept in the librarian's home is also helpful as an insurance inventory and a duplication source for out-of-print materials.

8. Order materials upon "approval" basis. This permits previewing and returning unsatisfactory items.

9. Join an audio-visual library service center.

Guides are indispensable in selection of materials. They give an evaluation based on quality, price, time, age level, and suitability for basic religious denominations. Foremost in the field are the AUDIO-VISUAL RESOURCE GUIDE, 9th edition, edited by Nick Abrams and MEDIA FOR CHRISTIAN FORMATION, edited by William A. Dalglish (supplemented by MEDIA TWO and MEDIA THREE).

The librarian is a keeper of catalogs as well as keeper of materials. Resource guides and catalogs from the public library, audio-visual rental firms, and audio-visual producers should be displayed prominently for browsers. These can be kept on magazine or literature racks; label the side and/or top of each catalog or guide and place on the rack so that the labeling can be seen without moving other literature. To be used, it has to be seen.

CATALOGING

Catalog cards serve a double purpose---location of materials and description of materials. Since audio-visual materials require special equipment to examine, audio-visual cataloging should be more detailed than cataloging for books. Sometimes, however, cross reference cards are sufficient for the purpose of locating materials; this is particularly true in cross references between individual and "series" or "set" titles.

The catalog card should have the following information:

1. Call number.
2. Author or composer (if any).
3. Title. Title is usually the main entry for audio-visual materials.
4. Type of material in parentheses (if call number abbreviates the type of material).
5. Producer.
6. Date or producer's number.
7. Physical description (collation), including running or playing time for films or sound recordings. Series title is sometimes given in parentheses after the physical description; eliminate if possible.
8. Age level.
9. Additional notes (performer, etc., only if important).
10. Summary or contents (if title is not self-explanatory).
11. Tracings and accession information on the shelf list card.

Cards.

Choose ~~a different type~~ of card for audio-visual materials to distinguish from books:

a. Colored practice or index cards, punched.

b. Color-banded cards. These can be purchased this way or color-banded with a felt marker.

c. Colored plastic card protectors.

One color can be used for all audio-visual materials, or a different color can be chosen for each different type of material. The simpler way is use of only one color since the call number will clearly indicate type of material. Catalog cards are available from library supply firms.

Printed catalog cards can be ordered from the Library of Congress (CDS Division, Bldg. No. 159, Navy Yard Annex, Washington, D.C. 20541); write for ordering information. Educational firms such as Society for Visual Education (1345 Diversey Parkway, Chicago, Ill. 60614) permit ordering catalog cards at the same time as the material order.

Library of Congress cards cost forty-five cents for a set of 8-10 cards if the LC number is furnished with the order. The LC number must be looked up in LIBRARY OF CONGRESS CATALOGS: FILMS AND OTHER MATERIALS FOR PROJECTION or in LIBRARY OF CONGRESS CATALOGS: MUSIC, BOOKS ON MUSIC, AND SOUND RECORDINGS. Ordering printed cards is time consuming for small libraries, and often printed cards do not give all desirable information. Since religious institutions do not do much quantity ordering, most librarians will find it more satisfactory to do their own cataloging and type their own cards. Frequent examples of catalog cards are given in later chapters.

Shelf List.

The shelf list is a card file made up of one catalog card for each title in the collection. It is arranged according to the shelf arrangement (call number) and is useful in taking inventory and providing information for insurance purposes. A separate shelf list record is kept for each type of material (filmstrips, slides, records, etc.). Tracings (subject headings and additional entries used) are noted on the shelf list card. Purchase price, source, date of purchase, and record of additional copies may also be added to the shelf list card to eliminate the need for an accession record.

The shelf list is usually kept separate from the rest of the card catalog since its main purpose is to provide information for the librarian only. Give complete information on the shelf list card; other cards can be simplified. A volunteer audio-visual librarian may find it more convenient to keep the shelf list at home to cut down the number of hours away from family.

In the same drawer or box with the shelf list, the librarian could keep card files for equipment owned, equipment desired, sources used, personnel, films borrowed or rented, future purchases, and reviews.

Number of Catalog Cards.

Besides the shelf list record, each audio-visual title will be represented in the card catalog with one card for the author or composer (if any), one card for the title, one card for each subject heading chosen, and one card for each added entry (performer, arranger, artist, etc.). Audio-visual materials seldom use an author card, and added entries are used only if they have a special significance for the work of the congregation. An additional analytical card may be used to call attention to a part of the contents, such as a particular hymn on a long-playing record. Brief cross reference cards are also helpful if the title has been changed or if a "series" or "set" has been cataloged individually.

Call Number.

The call number is the location symbol found in the upper left corner of the catalog card. Audio-visual materials may be arranged in three different ways:

a. Alphabetical order (by title or subject heading)

b. Classified order (usually Dewey classification)

c. Accession order (numerical order of purchase)

a. The alphabetical order is the simplest and easiest method of location by browsing; it avoids unnecessary use of the card catalog. The call number in this case consists of a word designating the type of material ("Filmstrip", "Record," etc.). Abbreviations may be used if desired ("FS" for "Filmstrip"; "R" for "Record"). If abbreviations are used, the title must be followed by type of material in parentheses. Make sure abbreviations do not conflict with those selected for books. "R" could stand for either "Record" or "Reference." "F" could stand for either "Film" or "Fiction." For this reason, it is safer to avoid abbreviations. Also, the borrower may be confused by abbreviations.

Alphabetical arrangement is usually done by title. Sometimes re-titling by eliminating introductory words gives a better and more direct arrangement. Example: Change Story of Moses to Moses or to Moses (Story of). As the collection increases in size, it is helpful to add a subject heading to the title of some materials and arrange by the new combination subject and title. Example: Change Making Christmas Christian to Christmas: Making Christmas Christian. In this way, all your Christmas materials will be filed together. (Do not re-title materials on the birth of Jesus as "Christmas" since the subject is used throughout the year.) Other good subjects for subject-title combinations would be Bible (as a book), Easter, Moses, or names of other Biblical or religious historical figures. If the material is re-titled, use a cross reference card in the catalog to refer from the original title to the new title. Re-titling takes more initial preparation time but compensates in location time ever after.

b. The classified order gives a logical arrangement on the shelf, keeping like subjects together. The Dewey Decimal Classification is most commonly used in small libraries, but you may find another classification system which suits your library better. In any case, use the same classification system for audio-visual materials as for books.

The call number in this case is a letter symbol (designating the type of material) followed by a classification number (designating subject). Example: FS-213--FS stands for filmstrip and 213 is the subject number for creation---therefore, the call number of a filmstrip on creation. Because the type of material is abbreviated in the call number, it should appear spelled out in full in parentheses after the title. Conversion from alphabetical order to classified order requires only the addition of a subject number to the original call number, and catalog cards would not have to be retyped in full. If you use any other system besides Dewey, be sure that the classification would be very clear to succeeding librarians.

c. Accession order is most convenient for the librarian since it avoids shifting of materials and insures only one item per call number. It is the most inconvenient method for the borrower since there is no logical arrangement on the shelves and it always requires use of the card catalog to locate the material wanted. The call number in this case is a letter symbol (designating type of material) and a number (representing order of purchase). Example: FS-1, FS-2, FS-3. Again, because the type of material is abbreviated in the call number, it should appear spelled out in full in parentheses after the title. Much of the professional literature on classifying audio-visual materials uses the accession order of classification, but consider carefully convenience for the borrower. No borrower really cares about order of purchase. And just imagine how you as a librarian would react if books were shelved according to accession number!

Time.

Teachers need to know how much class time is required to use a certain filmstrip or record. Time all materials accompanied by a sound recording if the timing is not furnished by the producer. Reading scripts need not be timed since they are often interrupted by discussion and are sometimes divided for presentation by parts. Teachers can estimate class time required by the number of frames in a filmstrip.

Age Level for Children's Materials.

Age level can be indicated in any one of several different places on the catalog card:

a. Mention in notes (preferred method). Write out in full--don't abbreviate.

b. Age span in years (6-8yrs.) placed under call number.

c. Abbreviation on upper right corner of catalog card. Use the same terms as those used in your own religious school.

N	Nursery (3 years and under)
K	Kindergarten (4 and 5 years)
P	Primary (grades 1 and 2, or grades 1 to 3)
LJ	Lower Junior (grades 3 and 4)
J	Junior (grades 5 and 6, or grades 4 to 6)
JH	Junior High
SH	Senior High (Senior High materials could be marked as Adult)
A	Adult

P-A would stand for "Primary to Adult." Some congregations follow terms used in public schools such as "Intermediate" for "Junior" or "Elementary" for grades 1 to 6. The key to all abbreviations should be available at the card catalog.

Lengthy Contents Notes.

Since contents notes may be extensive for some materials such as records or tapes, information can be continued on the back of the card. Type "OVER" on the front of the card so that the user will know to check the back side. The typing on the back should start near the hole at the bottom edge and work toward the top of the card so that it can be read without being removed from the card catalog. If a second card is necessary or preferred, the two cards can be fastened together with a string through the hole near the bottom.

Cataloging Materials Not Owned by the Library.

Once a material has been borrowed or rented from an outside source and was found to be satisfactory for use in the future, brief cataloging on a different color of card should be considered. Besides source, include rental price or service charge, if any. Mark the card clearly "Available from ____."

Size of Type for Catalog Cards.

Choose a typewriter with elite type (12 letters per inch) rather than pica (10 letters per inch). This will allow you to get more information on the card.

Standards for Catalog Cards.

Catalog cards are easier to understand if a standard format is adopted. Both the American Library Association and the Library of Congress have done extensive professional work on cataloging standards. The rules are complicated and sometimes abbreviations and terms are obscure except to the professional librarian. A volunteer librarian will do better to find a sample card and follow the format, adapting as needed. This manual will provide simplified examples in later chapters.

BASIC PATTERNS FOR TYPED AUDIO-VISUAL CATALOG CARDS

1. SHELF LIST CARD WITH AUTHOR AS MAIN ENTRY

Call No.

Author's last name, first name.
Title . . . . . (Type of material)
Producer, date or number.

Physical description (collation) including running time. (Series in parentheses)
Notes, including age level for children's materials.
Contents or summary:

1.SUBJECT HEADINGS (numbered with Arabic numbers).
I.Added entries including title (numbered with Roman numerals).
(Series title)

Source, Price, and Date of Purchase

If no author or composer, use title main entry card no. 2. Omit any part that does not apply.

Tracings (subject headings and added entries) and accession information can go on back of shelf list card.

2. SHELF LIST CARD WITH TITLE AS MAIN ENTRY

Call No.

Title . . . . . (Type of material)
Producer, date or number.

Physical description (collation) including running time. (Series in parentheses)
Notes, including age level for children's materials.
Contents or summary:

Use same form as shelf list card for either author or title card.

Always put complete information on the shelf list card. Simplify other cards if you wish.

Tracings were put on back of card.

3. SHELF LIST CARD WITH TRACINGS AND ACCESSION INFORMATION ON BACK

1. SUBJECT HEADING
2. SUBJECT HEADING
I. Added entry
(Series title, if any)
Price, source, and date of purchase.
Additional copies, if any.

4. SUBJECT CARD

SUBJECT HEADING
Call Title . . . . . (Type of material)
No. Producer, date or number.

Physical description (collation), including running time. (Series in parentheses)
Notes, including age level for children's materials.
Contents or summary:

Type subject heading in capital letters.

5. CROSS REFERENCE CARD

Series Title
SEE
Call Individual Title
No. Individual Title

6. SUBJECT CROSS REFERENCE CARD (SAMPLE)

FALL
see
AUTUMN

PROCESSING AND LABELING

The Southern Baptist Convention, Nashville, Tenn., publishes an excellent flipchart entitled PROCESSING AUDIOVISUAL MATERIALS FOR THE CHURCH LIBRARY. It covers the subject from start to finish and gives examples of all processes.

Ownership Labels.

Each separate piece of equipment or material should be labeled with the name and address of the church. Include the room number of the library. This can be hand-printed, but commercially prepared labels are much more convenient. They come in two forms: paper labels and plastic tapes. They can be ordered from office supply stores of companies that deal in small personalized printed items such as Miles Kimball (41 West Eighth Avenue, Oshkosh, Wisconsin 54901). The plastic tapes cling better to slippery surfaces.

Marking.

White pressure-sensitive labels make it easy to use typed labelings. These can be ordered from an office supply store or a library supply firm. Otherwise, a permanent type ink should be used in all marking. India ink or a fine-point felt-tip pen with permanent ink are easiest to manage. Marking surfaces or mistakes can be covered with pressure-sensitive labels, white latex paint, or a new product called Liquid Paper Correction Fluid. An electric pencil with special transfer paper could also be used for marking. Shellac or a spray plastic finish over the marking hardly seems worth all the bother. To prevent blurring, cover with Scotch Magic Transparent Tape available in widths from $\frac{1}{2}$ to $1\frac{1}{2}$ inches.

Indexing.

Indexing is time consuming for the librarian, but if a particular subject has been under intensive study by a group, then all indexing information used should be saved for future reference. Sometimes a set of slides is correlated with a book; in that case, cross reference one to the other. An example of this is a 1954 set of slides called THE OLD TESTAMENT AND THE FINE ARTS, which accompanied a book with the same title by Cynthia Maus. Sometimes a record is produced with songs from only one songbook--then it would be worth-while to see that the page numbers of the book are marked next to the titles of songs on the record. Another indexing job which proved worth-while was searching through the congregation's hymnbook to find which hymns were based upon the Psalms. A card index (or list) could be filed showing for instance that Psalm 23 is the foundation for several hymns in the hymnbook, that it is read on two different records in the library, that it is sung on two different records in the library, and that it is the basic subject of a filmstrip owned by the library. Therefore, when the next class studies Psalm 23, it could be a really complete multi-media experience. The same procedure could be followed in checking the hymnbook to find hymns written by Martin Luther.

Underlining.

Many records give detailed description on the record cover. It is helpful to underline key words (for example, holidays) or names or events that are studied in the curriculum.

STORAGE

Storage is just as much a problem in a religious institution as it is in a home. There never seems to be enough shelves, or cabinets, or drawers, and the librarian is always trying to get more and more into less and less space. It would be nice to be able to keep materials in original boxes, but boxes are both bulky and fragile. They serve only a short time and then must be discarded for more permanent and compact storage facilities. Library supply firms have regular sections in their catalogs to provide the answer to your problem.

The most important approach to storage is visibility. Hidden materials are lost materials; they can be found again by ample labeling, but try to store materials as much as possible in sight of visitors entering the library. Some materials such as scripts will almost have to be put into vertical file drawers, well labeled, of course. Colorful Princeton files (steel pamphlet and periodical holders) can be used to keep many different kinds of materials (records, scripts, pictures, etc.) vertical on a shelf. Try turning the Princeton file around so that the label side is toward the back of the shelf and the materials are more easily accessible with an open front.

Open shelves make very good storage arrangements, especially if they are flexible both in height and depth. Deep shelves at the bottom with narrower shelves starting thirty-six inches above the floor provide a natural counter working space. The latest trend is the use of double-faced or single (if floor space is a problem) "open" media centers with a strong steel shelf-holder and a wide choice of slanted, divided, specialized-material shelves. They can be ordered from library supply firms.

CIRCULATION AND PREVIEWING

Checking out audio-visual materials and equipment is a much more complicated process than charging out books. In the first place, audio-visual materials and equipment could be used several times in any one day, while books are borrowed and kept for several weeks. In the second place, it is desirable to reserve both materials and equipment ahead of time so that two different groups will not be planning to use the same materials at the same time.

Reservations.

Reservations are made by signing in a notebook or by requesting reservation from the audio-visual librarian. Since the librarian is usually volunteer, usually at home while the records are at the library, the notebook idea

is much more satisfactory. If an official reservation notebook is kept on the desk in the library, open to the proper page and near instructions on how to reserve materials, the first person to sign has first priority on any particular material or equipment at a particular time.

Scheduling sheets for equipment are available from Baptist Book Stores (sample given on page 19). You probably will be more satisfied in developing your own sign-out sheet that has columns for both equipment and title of material. Experiment with a blank page, trying out columns to be completed by the borrower. When you are satisfied with the form you have developed, then have the secretary either mimeograph or Xerox a year's supply at a time. A sample of a self-developed form follows on page 20. Columns were drawn for:

DATE

TIME

EQUIPMENT (Projectors, phonographs, etc.)

TITLE OF MATERIAL

DEPARTMENT

REQUESTED BY:

SCREEN (Small check column)

STAND (Small check column)

Most of the vertical space was devoted to Sunday, day of greatest activity, with divisions for regular class periods already lined out; and then the rest of the page was given over to other days of the week with only a space or two for each day. A final space was left for "ONE WEEK LOAN." The equipment columns were filled out for each of the two major class periods of the church on Sunday, allowing one space for each piece of equipment owned. Perhaps this is more information than you want to list on your own sheet. But in this case, the form warned borrowers that the church owned only one overhead projector and one tape recorder, but had five filmstrip projectors.

Charge-Out Systems.

So far we have discussed only reservations. The reservation notebook can serve also as the official charge-out system for any equipment or materials that do not have a pocket and a card attached. Records, pictures, and maps are easily prepared with a pocket and a charge-out card, and you may find this more convenient than listing everything in the notebook. Keep a charge-out box for the cards next to the notebook, and be sure that your instructions for charging out materials are kept at the same place. The Baptist Book Stores sell two other forms for charging out materials (see samples on page 21):

SCHEDULING SHEET

Date: _____

BORROWER	Time	Place	Operator	Set up	Operate	35mm projector	16mm projector	Opaque proj.	Overhead proj.	Speaker	Screen	Stand	Tape Recorder	Record Player	Extension cord	Non-projected	Motion Pictures	Filmstrips	Slides

Code 436-289, Broadman Supplies, Nashville, Tenn., Printed in U.S.A

AUDIO-VISUAL RESERVE LIST

DATE 197	TIME	PROJECTORS & PHONOGRAPHS	TITLE	DEPT.	REQUESTED BY:	SCREEN	STAND
SUNDAY	9:30 to 10:50 a.m.	MOVIE--16mm.	1.				
			2.				
		FILMLOOP 8mm					
		FILMLOOP Super-8mm.					
		FILMSTRIPS	1.				
			2.				
			3.				
			4.				
			5.				
		STORI-STRIP					
		SLIDES					
		PHONOGRAPHS	1.				
			2.				
		OVERHEAD					
		TAPE RECORDER					
	11 to 12 a.m.	MOVIE--16mm.	1.				
			2.				
		FILMLOOP 8mm					
		FILMLOOP Super-8mm.					
		FILMSTRIPS	1.				
			2.				
			3.				
			4.				
			5.				
		STORI-STRIP					
		SLIDES					
		PHONOGRAPHS	1.				
			2.				
		OVERHEAD					
		TAPE RECORDER					
	5p.m.						
	7p.m.						
MONDAY							
TUES.							
WED.							
THURS.							
FRIDAY							
SAT.							
ONE WEEK LOAN							

SAMPLES OF AUDIO-VISUAL CHARGE-OUT SLIP AND BOOKING CARD

Front

B P SUPPLIES

Audio-Visual Charge-Out Slip

DATE OF USE _____ TIME _____ DATE DUE _____

PLACE: _____

USER: _____

(ORGANIZATION) (AGE GROUP)

EQUIPMENT	NO.	EQUIPMENT	NO.
16MM PROJ.		STAND	
35MM PROJ.		SCREEN	
OVERHEAD PROJ.		MIKE	
OPAQUE PROJ.		EXT. CORDS	
TAPE RECORDER		OTHERS	
RECORD PLAYER			

CALL NUMBERS: _____

DATE BOOKED BY

CALL NUMBER

Audio-Visual Booking Card

TITLE

DATE	USER	ORGANIZATION AND AGE GROUP

Back

USER'S REPORT

NUMBER PRESENT _____

EVALUATION:

- ☐ EXCELLENT
- ☐ GOOD
- ☐ FAIR
- ☐ POOR

COMMENTS:

SIGNED _____

Code 4386-19, CLS-19, Broadman Supplies, Nashville, Tenn.
Printed in U.S.A.

27

DATE	USER	ORGANIZATION AND AGE GROUP

CLS-17 Code 4386-17, Broadman Supplies, Nashville, Tenn.
Printed in U.S.A.

1. Audio-Visual Charge-Out Slip (CLS-19)
   These slips would be kept in a box on the desk, and the borrower would fill in all blanks at time of use, or the librarian might fill out at time of reservation. The back of the slip provides space for borrower's comments on the material.

2. Audio-Visual Booking Card (CLS-17)
   The top section of the booking card has spaces for call number and title. This part would be filled out ahead of time by the librarian and kept on file on the desk ready to be completed by the borrower. When the librarian is not on duty, the borrower may have some difficulty in understanding the whole procedure. The cards could also be left completely blank until ready to use, and this might be a simpler method for the borrower to use in self-service.

Save all reservation and charge-out slips or cards for circulation records for the annual report.

Previewing.

It is absolutely essential that leaders and teachers preview all audio-visual materials before using them in a group session. This requires that previewing space be made available in the library. It would be difficult to do film previewing in the library; that requires setting up in a darkened room. But viewers for filmstrips and slides and headphones for phonographs and recorders are all equipment that the library should eventually acquire. Viewers for filmstrips and slides are made for individual viewing in a light room and operate with low wattage and low cost bulbs. Expensive projection bulbs can then be saved for group viewing. Borrowers will probably find it easier to take phonograph records and even tapes home for previewing. If need be, all previewing equipment could be charged out for home study.

PROMOTION

Promotion, like circulation, is more complicated for audio-visual materials than for books. Although books are useful for program planning, their greatest use is for individual interest. Audio-visual materials can certainly serve for individual learning and interest, but their greatest use is for program planning. To be helpful, the librarian then must keep abreast of the current programs of the congregation and be thoroughly familiar with all curriculum teaching guides. An extra set of teachers' guides should be kept in the library for the sake of the librarian as much as for the sake of substitute teachers.

Librarians can make use of weekly bulletins or monthly newsnotes to call attention not only to new materials but also to seasonal or curricular materials. Reviews create more interest, but just a mention will let the congregation know what is available for use.

Lists are invaluable:

1. TITLE AND SUBJECT LIST of materials owned by the library. Give call number (unless materials are arranged alphabetically). Give age level and time also. (See page 24.)

2. CURRICULUM LISTS arranged by date and department. In most religious schools this would be quarterly, but some, such as the United Presbyterian Church USA, have now changed over to annual teachers' guides. Give age level, time, and call number (unless the materials are arranged alphabetically). Include materials that can be borrowed, rented, or purchased. Remind teachers that materials from outside sources require several weeks to order or reserve. Such a list is a monumental task but still worth the effort. The task could be eased by dividing and conquering, giving departmental assignments to teachers or library aides. Notify teachers when new materials arrive. (See p.25.)

The card catalog is the basic source for developing subject or seasonal lists to be distributed to organization leaders. Sometimes age should be the basic foundation of a list for special groups. Keep a reference notebook of all lists developed so that the work will not have to be redone for each request. Date each list so that you will know whether or not new materials have been acquired since. These lists could also be folded to 3"x5" size and filed in the card catalog. Or, since materials owned by the library would already be in the catalog, other materials not owned by the library could be typed on a different color card and filed.

Most important to promotion is the development of a self-service system, for we all like to help ourselves. Make this possible by:

1. Training teachers and leaders in use of simple audio-visual equipment. Post list of 16mm. film projectionists.

2. Cataloging materials:

   a. Simplify cataloging

   b. Use familiar terms

   c. Avoid abbreviations whenever possible.

3. Furnishing a title and subject list of materials owned.

4. Furnishing curriculum lists to teachers by department and date.

5. Setting up a reserve system (notebook or file arranged by date).

6. Providing labels and/or guides for:

   LOCATION,

   ARRANGEMENT,

   CIRCULATION PROCEDURES.

SAMPLE SUBJECT AND TITLE LIST

Audio-Visual Librarian: (Name and phone number)

ABBREVIATIONS

TYPE OF MATERIAL:
- FS-C Filmstrip with captions
- FS-S Filmstrip with script to read
- FS-R Filmstrip with record
- FS-TC Filmstrip with tape cassette
- FS-TR Filmstrip with tape reel
- SL Slides
- R Record
- TC Tape cassette
- TR Tape reel

AGE LEVEL:
- N Nursery
- K Kindergarten (4 & 5 years old)
- P Primary (grades 1 to 3)
- J Junior (grades 4 to 6)
- JH Junior High
- SH Senior High
- A Adults
- T Teachers

Time given for records and tape recordings when known.
Titles listed in small letters. SUBJECTS LISTED IN CAPITALS.
Titles and subjects in one alphabet; some composers or performers for records.

TYPE	SUBJECT, TITLE, COMPOSER, OR PERFORMER	TIME	AGE
	ABRAHAM		
FS-S	Abraham and Joseph (The Story of)		J-A
FS-S	Our Old Testament Heritage, fr. 3-14		P-A
R	Teaching Your Fourth Graders	44min.	T(J)
FS-R	All over the World	8min.	P-J
	AMOS		
FS-TR	The Living Word, fr. 40-49		J-A
FS-S	Our Old Testament Heritage, fr. 28-41		P-A
	ANIMALS		
FS-C	Animal Babies		K-P
FS-C	Finding Out How Animal Babies Grow		K-P
R	Songs about Cats and Dogs		N-P
R	Wait 'til the Moon Is Full	7min.	N-K
	APOSTLES		
FS-S	Jesus and His Disciples		P-A
FS-R	Jesus Begins His Work: 2. Jesus Chooses His Helpers	8min.	K-P
FS-R	Jesus, the Friend: 1. The Calling of Levi (Matthew)	4min.	K
FS-C	Around the World Easter Party		P-J
	ART		
FS-C	It's Fun to Combine Art Materials		T(J)
FS-R	Modern Art and the Gospel	37min.	SH-A
	(See also Picture File and Framed Picture Collection)		
	AUTUMN		
FS-C	Autumn Is Here		K-P
FS-R	God's Autumn World	4min.	K
R	Through the Year (album), record no. 3		P
R	The Seasons (album of 4 records)		K
	(See also Picture File)		
	BABIES		
FS-C	Animal Babies		K-P
FS-R	The Baby in the Temple	6min.	K-P
FS-R	The Baby King	6min.	K-P
FS-C	Baby Moses		K-P

SAMPLE CURRICULUM LIST

GRADES 1 & 2--YEAR II--AUDIO-VISUAL LIST

					SESSION
AUTUMN					
	Record	All about Fall (with songbook)	Children's Mus.Center	$8.95	
	Record	Fun in Fall		Library	
	FilmLoop	8mm.Color of Autumn	4min.	Library	
	Filmstrip-C	Autumn		Library	
	Filmstrip-C	Autumn Is Here		Library	
I. THE BOOK OF THE CHURCH (3 sessions)					
1.THE BIBLE, A COLLECTION OF BOOKS					1.
	Filmstrip-R	Bible: What's in the Bible?	10min.	Library	
2.ORAL TRADITION--STORIES OF CREATION AND NOAH					2.
	Filmstrip-R	Bible Stories of Long Ago	9min.	Library	
	Filmstrip-R	Bible Songs of Long Ago	9min.	Library	
	Filmstrip-S	The Lord God Made Them All (Creation)		Library	
	Stori-Strip	Creation		Library	
	Record	Story Songs from the Old Testament ("Creation")		Library	
	Record	Bible Songs ("Adam & Eve" & "Noah & the Ark")		Library	
	Record	Noah's Ark	7min.	Library	
	View-Master	Noah's Ark		Library	
3.THE BIBLE TODAY					3.
	Filmstrip-S	The Bible around the World		Library	
	Filmstrip-R	Bible Rules for Everyday Living	8min.	Library	
	Slides-S	Small Rain, Verses from the Bible		Library	
II. ABRAHAM: "MY COVENANT IS WITH YOU" (6 sessions)					
1.NOMADIC LIFE OF THE HEBREWS--TERAH					4.
	Filmslip	The Time of Abraham (Curriculum Packet)			
	Filmstrip-S	Old Testament: Nomad Life of the Hebrews		Library	
	Filmstrip-S	Nomad Life in Old Testament Times (U.C.)		$5	
2.GOD CALLS ABRAHAM					5.
	Filmstrip-S	Our Old Testament Heritage, fr. 3-14		Library	
	Filmstrip-S	Abraham and Joseph, fr. 1-11		Library	
	Filmstrip-S	Abraham		Library	
	Record	Arch Books Aloud: 13b. The Great Promise	5min.	$1.98	
3.ABRAHAM AND LOT					6.
	Stori-Strip	Abraham and Lot		Library	
4.BIRTH OF ISAAC					7.
	Filmstrip-S	Isaac of the Tents		Library	
	Stori-Strip	Abraham and Isaac, fr. 1-11		Library	
5.ISAAC AND THE WELLS					8.
	Stori-Strip	Isaac Marries Rebekah		Library	
6.REVIEW					9.

SOURCES

Denominational Libraries (get address from your church office).
Materials such as tapes, records, films, or filmstrips are usually free to members of the immediate religious district or available at a slight service charge.

Public Libraries (get address from the telephone book).
Materials such as records, pictures, and films on free loan.

Library Supply Firms
Bro-Dart Industries, 1609 Memorial Avenue, Williamsport, Pa. 17701
Demco, Box 7488, Madison, Wisconsin 53707
Gaylord Bros., Inc., Box 61, Syracuse, New York 13201
Highsmith Co., P.O. Box 25, Fort Atkinson, Wisconsin 53538

Religious Material Distributors (Only one address is given for each source although it may have a chain of outlets. For a much more detailed list of sources, see AUDIO-VISUAL RESOURCE GUIDE, edited by Nick Abrams, 9th edition, Friendship Press, 1972).

Alba House Communications, Canfield, Ohio 44406
American Bible Society, A-V Dept., 1865 Broadway, New York, N.Y. 10023
Anti-Defamation League of B'nai B'rith, 315 Lexington Ave., New York, N.Y. 10016
Argus Communications, 3505 North Ashland Ave., Chicago, Ill. 60657
Augsburg Publishing House, 426 South Fifth St., Minneapolis, Minn. 55415
Baptist Book Store, 1010 Broadway, Nashville, Tenn. 37203
Church Book Shop, 4865 Cordell Avenue, Bethesda, Maryland 20014
Cokesbury Regional Service Center, 201 Eighth Ave., S., Nashville, Tenn. 37203
Friendship Press, 475 Riverside Drive, New York, N.Y. 10027
Gospel Light Publications, Glendale, Calif. 91205
Inter Church Audio-Visuals, 832 Silas Deane Highway, Wethersfield, Conn. 06109
Jewish Theological Seminary of America, 3080 Broadway, New York, N.Y. 10027
Lutheran Church Supply Store, 2900 Queen Lane, Philadelphia, Pa. 19129
Mass Media Ministries, 2116 North Charles St., Baltimore, Md. 21218
Moody Bible Institute, 12000 East Washington Blvd., Whittier, Calif. 90606
Presbyterian Distribution Service, 225 Varick St., New York, N.Y. 10014
Seabury Bookstore, 815 Second Ave., New York, N.Y. 10017
Thomas S. Klise Co., P.O. Box 3418, Peoria, Ill. 61614
TRAV (Television, Radio, and Audio-Visuals, Presbyterian Church in the United States), 341 Ponce de Leon Ave., N.E., Atlanta, Ga. 30308
Union of American Hebrew Congregations, Publications Dept., 838 Fifth Ave., New York, N.Y. 10021
United Church of Christ, Office for Audio-Visuals, 1501 Race St., Philadelphia, Pa. 19102
Yale University Divinity School, Visual Education Service, 409 Prospect St., New Haven, Conn. 06511

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Anderson, Jacqulyn, comp. THE CHURCH MEDIA CENTER DEVELOPMENT PLAN. Stage 1: HOW TO ADMINISTER AND PROMOTE A CHURCH MEDIA CENTER. Stage 2: HOW TO PROCESS MEDIA. Stage 3: HOW TO CLASSIFY, CATALOG, AND MAINTAIN MEDIA. Nashville: Broadman Press, 1978.

Dalglish, William A., ed. MEDIA FOR CHRISTIAN FORMATION. Dayton, Ohio: Pflaum-Standard, 1969. Supplements were published in 1971 (MEDIA TWO) and 1973 (MEDIA THREE). Evaluates materials; gives age levels.

Dewey, Melvil. ABRIDGED DEWEY DECIMAL CLASSIFICATION AND RELATIVE INDEX. 10th ed. Albany, N.Y.: Forest Press, 1971.

Dotts, Maryann J. THE CHURCH RESOURCE LIBRARY: HOW TO START IT AND MAKE IT GROW. Nashville: Abingdon, 1975.

Ford, LeRoy. USING AUDIOVISUALS IN RELIGIOUS EDUCATION. Nashville: Convention Press, 1974.

Getz, Gene. AUDIOVISUAL MEDIA IN CHRISTIAN EDUCATION. Rev. ed. Chicago: Moody Press, 1972.

Hack, John. HOW TO MAKE AUDIOVISUALS. Nashville: Convention Press, 1973.

Hicks, Warren B. and Tillin, Alma May. DEVELOPING MULTIMEDIA LIBRARIES. New York: R. R. Bowker Co., 1970. Helpful illustrations.

Jensen, Mary and Andrew. AUDIOVISUAL IDEA BOOK FOR CHURCHES. Minneapolis: Augsburg Publishing House, 1974.

Kemp, Jerrold E. PLANNING AND PRODUCING AUDIOVISUAL MATERIALS. 3rd ed. New York: T. Y. Crowell, 1975.

MASS MEDIA BI-WEEKLY NEWSLETTER, 2116 North Charles St., Baltimore, Maryland 21218. $10 per year. Reviews.

MEDIA: LIBRARY SERVICES JOURNAL. Published quarterly by The Sunday School Board of the Southern Baptist Convention, 127 Ninth Ave.,North, Nashville, Tenn. 37234. $3.50 per year.

Minor, Ed and Frye, Harvey R. TECHNIQUES FOR PRODUCING VISUAL INSTRUCTIONAL MEDIA. New York: McGraw-Hill, 1970.

National Audio-visual Association. THE AUDIO-VISUAL EQUIPMENT DIRECTORY. 24th ed. Revised annually. Fairfax, Va.: National Audio-Visual Association, 1978. Equipment on the market; pictures and specifications but no evaluations.

Oates, Stanton C. AUDIO-VISUAL EQUIPMENT SELF-INSTRUCTION MANUAL. 3rd ed. Dubuque, Iowa: William C. Brown, 1975. Well-illustrated.

Sears, Minnie Earl. SEARS LIST OF SUBJECT HEADINGS, ed. by Barbara M. Westby. 11th ed. Bronx, N.Y.: H. W. Wilson, 1977.

Southern Baptist Convention. PROCESSING AUDIOVISUAL MATERIALS FOR THE CHURCH LIBRARY (Flipchart). Nashville: Broadman Supplies, 1969.

SPECTRUM: INTERNATIONAL JOURNAL OF RELIGIOUS EDUCATION, Room 708, 475 Riverside Drive, New York, N.Y. 10027. Quarterly periodical. Reviews.

Tillin, Alma M. and Quinly, William J. STANDARDS FOR CATALOGING NONPRINT MATERIALS: AN INTEGRATED AND PRACTICAL APPLICATION. 4th ed. Washington,DC: Association for Educational Communications and Technology, 1976.

Weihs, Jean R., et al. NONBOOK MATERIALS: THE ORGANIZATION OF INTEGRATED COLLECTIONS. 1st ed. Ottawa: Canadian Library Association, 1973. Distributed by the American Library Association.

III. FILMS

Films or motion pictures are very useful in religious education. Their color and movement create a reality far superior to other media. They instruct, they inspire, and they spark discussion. They are useful in worship programs, in class sessions, group meetings, and training sessions. Unfortunately, their high cost usually prohibits purchase, and the library must rely heavily upon rented or borrowed films. This necessitates planning much farther in advance than for other materials, and some "Johnny-Come-Latelys" may miss out entirely on this valuable resource.

Films are referred to by their width. Most of the films used by religious institutions are 16mm. wide and have an optical sound track. This is the kind available at public libraries and religious film rental firms, and unless specifically indicated otherwise, this is the size discussed in this chapter.

Free films are available from public libraries, some denominational libraries, and sponsored film libraries. Quite often denominational libraries will charge a small service fee not nearly so high as regular commercial outlets.

If the congregation does not already own a 16mm. sound film projector, it can rent one if located in or near a large metropolitan area. Direct ownership is a more satisfactory arrangement for many reasons. Film projectors are expensive and require careful consideration by a committee before purchase. THE AUDIO-VISUAL EQUIPMENT DIRECTORY gives specifications of projectors upon the market. Consider light weight (30 to 35 pounds), compactness, portability, speaker enclosed in the projector for small classrooms plus an extra speaker for use in a large auditorium, and most important of all, the later models with the convenience of self-threading. The easier it is to use, the more it will be used. A zoom lens and a long distance lens will increase possibilities of use in different sized rooms. Some projectors will have directions for operation on the inside cover; if your projector does not, mimeograph a sheet of instructions and a threading diagram to refresh the memory of the occasional projectionist. Choose one or two people from each group for instruction on the motion picture projector. The librarian should keep a list of qualified projectionists posted at the storage place of the projector.

The congregation may have use for an 8mm. or the newer and better Super-8mm. silent projector for its own films; very little is available in commercial films in this size. A recent educational development is the use of silent 8mm. or Super-8mm. film loops encased in a cartridge and shown with a "Technicolor" projector. These are so simple to handle since they require no threading and no rewinding of the film that even young children can use them. The congregation could take its own films in 8mm. or Super-8mm. size and have them cartridged for about $2.50 in addition to developing costs. Technicolor, Inc. (Customer Service, 299 Kalmus Drive, Costa Mesa, California 92627) publishes a "Source Directory" of educational silent film loops available in

Technicolor cartridges. Unfortunately, 8mm. and Super-8mm. film loops require separate projectors. Film loops are also produced now with a sound track; they are still limited in production and would require yet another projector.

SELECTION

Selection of films depends upon knowing both what is available and what is needed by a particular group. Here is where selection guides such as the AUDIO-VISUAL RESOURCE GUIDE, MEDIA FOR CHRISTIAN FORMATION, MASS MEDIA BI-WEEKLY NEWSLETTER, and other review publications prove their worth. The final test, however, for selection is previewing. Films purchased should be purchased on approval; films borrowed should be borrowed in advance for preview. Rented films present the problem of paying an extra fee for previewing or taking a chance that it is suitable for the group. Arrangements for rented films should include arrival far enough before date of showing that there is time for a preview session.

The librarian aids selection through provision of source catalogs as well as selection guides. Catalogs should be dated upon receipt and displayed in a prominent place on periodical shelves or in literature racks. Since catalogs are usually thin, they can be overlapped if the title is written down the left-hand side of the front cover (for horizontal shelving on periodical shelves) or on the top of the front cover (for vertical placement in literature racks). If lack of space requires that catalogs be stored in a vertical file, be sure they are filed with the name visible and a label "Film Catalogs" put on front of the file drawer.

Some rented films are available in both black and white and in color. Color is always the more attractive visual experience and is easier to see if used in daylight hours when the room can not be completely darkened. It is certainly worth considering paying a little more for color film than for black and white.

CATALOGING

Main Entry.

Since films are the work of many persons, the title is used as the main entry in most cases. Exception would be home-made films where the church might be given as the author.

Abbreviations.

Whenever there is space on the card, write out terms in full. The following abbreviations may be used if necessary:

F	Film (Does "F" conflict with marking for Fiction?)
si.	Silent
sd.	Sound

b&w Black and white
col. Color
min. Minutes
mm. Millimeters

Catalog Cards.

Catalog cards should have the following information:

a. Call number in upper left-hand corner:
   Film or F If arranged alphabetically by title
   F213 If arranged by Dewey classification
   F-1 If arranged by accession number

b. Title (followed by "Film" or "Motion Picture" in parentheses if abbreviation was used in call number)

c. Producer and date

d. Running time (plus number of reels if more than one)
   Sound or silent
   Color or black and white
   Size of film (16mm., 8mm., or Super-8mm.)
   Series title (if any, in parentheses)

e. Age level

f. Guide (if any)

g. Contents or summary (Give dates if history is involved).
   Type of film (inspirational, instructional, or discussion) could be mentioned here. This information can be found in selection guides.

h. Subject headings (on shelf list card). If film is especially appropriate for seasonal use (Christmas, Easter, etc.), use these as subject headings also.

i. Added entries (on shelf list card; series, producer, actors, etc.---omit items not important to the congregation)

j. Source, price, and date of purchase (on shelf list card).

Catalog Record of Films Borrowed or Rented.

Keep a catalog record (preferably on a different color card) of any films borrowed or rented. Minimal information can be put on the card; source and price should be mentioned.

Sample Cards.

LIBRARY OF CONGRESS CATALOG CARD

Honour thy father and mother (*Motion picture*) **Salvation Army, 1962. Made by Salvation Army, Toronto.**

14 min., sd., color, 16 mm. (The living word)

Ektachrome.

Summary: A dramatization about a young man who proves that a potential prodigal does not have to leave home to wander in a far country.

1. Commandments, Ten—Parents. 1. Salvation Army. Series: The living word (Motion picture)

222.1606 Fi A 62-1065

Salvation Army
for Library of Congress (1½)

222.1606 (which could be shortened) is the suggested Dewey classification.

Fi A 62-1065 is the LC ordering number for the card.

SHELF LIST CARD FOR HOME-MADE FILM

Film A day in the life of our church.
Riverdale Presbyterian Church, 1976.

40 minutes, silent, color, 16mm., with tape recording (1 seven-inch reel, 7½ in. per sec., single track) and typed script.
Age level: Primary to adult.
Summary: Stewardship film showing the various activities of the Riverdale Presbyterian Church.

1. STEWARDSHIP
2. RIVERDALE PRESBYTERIAN CHURCH

Gift of the Stewardship Committee, Oct., 1976.

This is a title main entry card.

An author main entry would have used the name of the church as author.

Tracings for subject headings and accession information may be typed on the back of the shelf list card.

SUBJECT CARD FOR FILM

STEWARDSHIP
Film A day in the life of our church.
Riverdale Presbyterian Church, 1976.

40 minutes, silent, color, 16mm., with tape recording (1 seven-inch reel, 7½ in. per sec., single track) and typed script.
Age level: Primary to adult.
Summary: Stewardship film showing the various activities of the Riverdale Presbyterian Church.

TITLE MAIN ENTRY FOR FILM LOOP CATALOGED AS ONE IN A SERIES

Film Loop

Life of Christ:
5. Boyhood of Jesus.
Cathedral Films, 1964.

4 minutes, silent, color, 8mm. film loop in cartridge, with reading script.
Age level: Primary to adult.
Summary: Jesus as a young boy at home with a Sabbath meal; the Mezuzah; Jesus at age 12 at school and in the temple at Jerusalem.

PROCESSING AND LABELING

Film Reels.

a. Splice on beginning (leader) and end strips of different colors.

b. Write title on leader of film with permanent ink felt pen.

c. Write "END" on last of film.

d. Date all congregational films.

e. Protect reel with metal container. Label edge of can with call number and title. Label top of can with call number, title, and other essential information (size of film, silent or sound, running time, etc.). Use permanent ink felt pen, embossed plastic tape labels, or typed labels glued or taped on.

f. Put ownership label on both reel and can.

Film Loop Cartridges.

a. Put ownership label on both cartridge and box.

b. Put call number and title on cartridge.

c. Put call number, title, and other essential information on box (size of film, silent, running time, etc.).

STORAGE

Arrangement determines call number. Arrange:

Alphabetically by title or

By Dewey classification or

By accession number.

File reel cans vertically on commercial film rack or shelf with protective ledge on front. Horizontal storage requires supported dividers between each film container.

File cartridge boxes on adjustable shelving or in metal file drawers.

CIRCULATION AND PREVIEWING

Since charge-out pockets and cards are difficult to attach to films, the reservation notebook is the best method of recording circulation of films owned, borrowed, or rented. Films from outside sources must be reserved well ahead of time. If you prefer, use the audio-visual booking card shown on page 21 to furnish a permanent record of how often any one film was used. Audio-visual charge-out slips (see page 21) could also be used.

Setting up a film must be done well in advance of the program. Allow at least one-half hour for setting up so that there is time for changing a bulb or straightening out a jammed projector. If more than one group is using the film projector the same morning, arrangements have to be made for moving either the projector or the group.

Previewing gives the leader a chance to organize presentation and discussion and also a chance to check light, sound, and seating arrangements in the room. A regular schedule of previewing could be arranged by borrowing public library films suitable for one age level or interest group at a time. Preview films should be selected from curriculum guides or teachers' lists so that teachers or leaders recognize the value of the preview session. Do not be discouraged by slight attendance, and try scheduling short previews before or after regular meetings.

PROMOTION

Teachers' lists keyed to curriculum can be the answer to promotion of films within the church school. Notices in bulletins or newsletters and poster displays are useful when promoting films with the general congregation; personal notice is more effective with teachers. Whenever one teacher or leader has arranged to use a commercial film, spread the word to other teachers or leaders who might make use of the film on the same rental fee. Display prominently the names of qualified projectionists and people who have volunteered to "fetch and carry" films from outside sources.

SOURCES

Free Films.

Denominational Libraries (get address from your church office). Sometimes there is a slight service charge.
Public Libraries (get address from telephone book).
Sponsored Films (get address from EDUCATOR'S GUIDE TO FREE FILMS, listed in bibliography following and available in public libraries).
Modern Talking Pictures (2323 New Hyde Park Road, New Hyde Park, N.Y. 11040) distributes free sponsored films.

Low-Priced Purchase Films.

American Bible Society, 1865 Broadway, New York, N.Y. 10023. "Story-Line" series from both Old and New Testament for elementary age, 5½ minutes each.
Castle Films, 221 Park Ave. South, New York, N.Y. 10003. Cartoons.
Cathedral Films, 2921 West Alameda Ave., Burbank, Calif. 91505. Film loops, 8mm., on "Life of Christ," 4 minutes each.
Ealing Film-Loops, 2225 Massachusetts Ave., Cambridge, Mass. 02140. 8mm. and Super-8mm. film loops.
E. R. Moore Co., Education Products Division, 7230 North Caldwell Ave., Niles, Ill. 60648. "Telespots," 30 to 60 seconds each.
Technicolor, Inc., Customer Service, 299 Kalmus Drive, Costa Mesa, Calif. 92627. SOURCE DIRECTORY of 8mm. and Super-8mm. film loops.
United Church Press, 1505 Race St., Philadelphia, Pa. 19102. Immedia-8 Films.

Rental Films (only one address is given for each source).

Anti-Defamation League of B'nai B'rith, 315 Lexington Ave., New York, N.Y. 10016
Association Films, 866 Third Ave., New York, N.Y. 10022
Broadcasting and Film Commission, National Council of Churches of Christ in the U.S.A., Room 856, 475 Riverside Drive, New York, N.Y. 10027
Broadman Films, Southern Baptist Convention, 127 Ninth Ave. North, Nashville, Tenn. 37203
Cathedral Films, 2921 West Alameda Ave., Burbank, Calif. 91505
Cokesbury Regional Service Center, 201 Eighth Ave. South, Nashville, Tenn. 37203
Concordia Films, 3558 South Jefferson Ave., St. Louis, Mo. 63118
Family Films, 5823 Santa Monica Blvd., Hollywood, Calif. 90038
Hadassah Film Library, 267 West 25th St., New York, N.Y. 10001
Insight Films, Paulist Productions, 17576 Pacific Coast Highway, Pacific Palisades, Calif. 90272
Lutheran Film Library, 267 West 25th St., New York, N.Y. 10001
Mass Media Ministries, 2116 North Charles St., Baltimore, Md. 21218
Moody Bible Institute, 12000 East Washington Blvd., Whittier, Calif. 90606
Roa's Films, 1696 North Astor St., Milwaukee, Wisc. 53202
TRAFCO (United Methodist), 1525 McGavock St., Nashville, Tenn. 37203
TRAV (Television, Radio, and Audio-Visuals, Presbyterian Church in the U.S.), 341 Ponce de Leon Ave., N.E., Atlanta, Ga. 30308
United Presbyterian Film Distribution Center, 600 Grand Ave., Ridgefield, New Jersey 07657
World Wide Pictures, 1313 Hennepin Ave., Minneapolis, Minn. 55403
Yeshiva University Film Library, 526 West 187th St., New York, N.Y. 10033

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EDUCATORS GUIDE TO FREE FILMS. Annual. Randolph, Wisc.: Educators Progress Service.

Kuhns, William. THEMES: SHORT FILMS FOR DISCUSSION (including supplements). Dayton, Ohio: Pflaum-Standard, 1973. THEMES, TWO (1974). Continuing service of loose-leaf notebook with one page discussion guide per film.

LIBRARY OF CONGRESS CATALOGS: FILMS AND OTHER MATERIALS FOR PROJECTION. Quarterly publication; annual and five year cumulation. Gives main entry catalog card form.

McAnany, Emile G. and Williams, Robert. THE FILM-VIEWER'S HANDBOOK. Paramus, New Jersey: Paulist-Newman Press, 1965.

Mead, Frank S.,ed. TARBELL'S TEACHER'S GUIDE FOR 1976-77. Old Tappan,N.J.: Fleming H. Revell Co., 1976. New edition each year; introductory section on recommended audio-visual materials includes films; International Bible Lessons, Uniform Course.

(See also general bibliography on pages 27-28, particularly for selection guides.)

IV. FILMSTRIPS

Consult THE AUDIO-VISUAL EQUIPMENT DIRECTORY for filmstrip projectors on the market. A projector may be purchased to show filmstrips only, or a combination projector for showing both filmstrips and slides may be chosen. While many audio-visual authorities advise getting a combination unit because of the saving in bulb replacement and repairs, the combination unit is more difficult to use. Teachers find it inconvenient to switch parts of the projector in changing from filmstrip to slide projection and back again. Minor adjustments must be made after each change. It would be better to consider convenience for the teacher and choose one projector for one kind of material.

While the first filmstrip projector purchased will probably be selected for large group use with a powerful bulb, later projectors can be chosen for small classroom use. These need not have such high wattage and will be simpler to operate. The Standard 333 filmstrip projector is an easy projector to use and serves quite well in larger rooms even though it uses only a 150 watt CAR bulb.

Most filmstrips today are the "single-frame" size of 35mm. film with sprocket holes on both sides. A recent development in religious filmstrips is the production of the split/35mm. (17½mm.) size with sprocket holes on only one side. These are produced by Church-Craft and distributed by Gospel Light Publications. The price is low for an 18-20 frame "Stori-Strip" which comes packaged in a file folder and can be stored in a vertical file. Stori-Strips require a special projector or a special adapter for a regular filmstrip projector.

The "Show'N Tell" phono-viewer manufactured by General Electric uses short filmstrips with fifteen pictures. Biblical subjects are available through the Canon Bible Programs. These are geared to children aged four to nine. Each program contains a filmstrip and a record.

The "U" Film Kit is available from Hudson Photographic Industries (Irvington-on-Hudson, New York 10533). It is blank film used to make your own filmstrips with pen or pencil. Also available from the same company is "HiP Quick Splice" tape necessary for editing or repairing filmstrips.

SELECTION

Filmstrips can sometimes be mail-ordered on approval, and it is wise to request this service. If approval orders are not accepted, the selection guides listed in the bibliography on pages 27-28, especially AUDIO-VISUAL RESOURCE GUIDE and MEDIA FOR CHRISTIAN FORMATION, contain reliable judgments on all audio-visual materials. The librarian will have to keep in mind denominational requirements in selection. Some materials listed in MEDIA FOR CHRISTIAN FORMATION are not always suitable for Protestant use without adaptation. However, if filmstrips are purchased with only a reading script, necessary doctrinal changes can be made in the script.

Age level is a prime factor in selection. It is difficult to locate Biblical materials for young children, but sometimes materials intended for an older age can be used with a rewritten script. Bright colors and uncluttered pictures are important items to consider for very young children.

Animated drawings do not become out-dated as fast as photographs of real people. They are especially important for Biblical materials, for many young people are lost to the "bath-robe" costuming of real actors in still pictures; films fare better because motion is added. Photographs are better suited to nature scenes. Pastel colors require a completely darkened room and fade away in morning sessions.

35mm. filmstrips come with captions (words printed on the film), scripts, records, or tapes (cassettes or reels). Two extra scripts should be ordered at the time of purchase, allowing for loss in the files and a home copy for the librarian. If given a choice between a phonograph record and a cassette tape for the sound recording, the phonograph record is bulkier but more permanent and lower-priced. For the price of the cassette recording, the librarian could purchase both the phonograph record and a blank cassette; the cassette recording could then be copied from the phonograph record. Cassette (or reel) tapes always stand the risk of being erased by someone who is not familiar with a tape recorder.

CATALOGING

Abbreviations.

Again, use abbreviations sparingly for fear of misinterpretation. However, if space on the catalog card is at a premium, the following abbreviations are standard ones:

FS	Filmstrip
SFS	Sound Filmstrip (filmstrip with record or tape accompaniment)
fr.	Frames (number of pictures)
mm.	Millimeters (most filmstrips are 35mm. wide)
b&w	Black and white
col.	Color
rpm.	Revolutions per minute (record speed)
ips.	Inches per second (tape speed) OR
in. per sec.	
in.	Inches (diameter of record)
s.	Side (of record)
min.	Minutes
disc	Phonodisc (record)

Catalog Cards.

Catalog cards are available from the Library of Congress and from some educational filmstrip firms (see page 10). However, sometimes key information

such as age level is missing. There is always a long period of waiting for the cards unless they are ordered at the same time as the filmstrips.

Typed catalog cards should be a different color from those used for books, and if desired, filmstrips may have their own individual color. Catalog cards should have the following information:

a. Call number:

Filmstrip, FS, or SFS	If arranged alphabetically by title
FS-290	If arranged by Dewey classification
FS-1	If arranged by accession number.

b. Title, followed by "Filmstrip" in parentheses if FS abbreviation has been used.

c. Producer and date or number.

d. Collation (physical description):
   Number of frames
   Color OR Black and white
   Width (usually 35mm.)
   With captions (or reading script, record, tape reel, or cassette; for sound filmstrips, give running time of record or tape). "Two scripts," or "Reading script for children and Reading script for adults" indicates that there are two levels of use; this should be mentioned on the card.
   Guide (if separate from script)
   Series title in parentheses (if desired)

e. Age level

f. Contents or summary: If history, give dates included. Type (inspirational, instructional, or discussion) can be mentioned here. This information can be found in the AUDIO-VISUAL RESOURCE GUIDE.

g. Subject headings (on shelf list card). If the filmstrip is especially suitable for seasonal or holiday use, make that a subject heading also.

h. Added entries (author, credits, etc.; on shelf list card). Added entries are seldom necessary for small library cataloging.

i. Source, price, and date of purchase (on shelf list card).

Simplify by omission, but leave space on the card to add information at a later time.

<u>Cataloging by Series or by Individual Titles</u>.

a. Series:
   If several filmstrips on one subject come together with more than one filmstrip to each record or tape, that is known as a series or set.

Catalog by series if the filmstrips are closely tied together in subject, if script for all come in one pamphlet, or if one record (or tape) must serve for two or more filmstrips. One card can serve for the series, or one card can be used for each individual title preceded by the series title. Cross reference from individual titles back to the series title. See examples following from the series (or set), "Donny Stories about Growing Up."

b. Individual Titles:
Catalog by individual titles if subjects are not dependent upon one another, if the complete series has not been purchased, or if titles begin with the same words so that they would file together in the card catalog. Cross reference from series title to individual titles. See example following from the series (or set), "Teaching Children Kit," with "Helping Children Pray" as an individual title.

Sample Cards.

LIBRARY OF CONGRESS CATALOG CARD

Jesus lives! (*Filmstrip*) Family Films, 1961.

36 fr., color, 35 mm. and disc: 1 s., 12 in., 33⅓ rpm, 8 min. (Last days in Jesus' life)

With guide.
Summary: Portrays the events following the Resurrection of Jesus, including His visits to the disciples. Explains the meaning of His words "Lo, I am with you always."

1. Jesus Christ—Appearances. I. Family Films, inc. Series: Last days in Jesus' life (Filmstrip)

Fi A 63-3891

Family Films, inc.
for Library of Congress (1½)

"Last days in Jesus' life" is the series title.

No age level is given; this filmstrip is for primary age (grades 1-3).

TITLE MAIN ENTRY CARD FOR FILMSTRIP, ONE OF A SERIES BUT CATALOGED INDIVIDUALLY

Film-
strip Helping children pray.
Family Films, 1961.

47 frames, color, 35mm., with record
(11 minutes, 1 side, 12 inch, 33 1/3 rpm;
Teaching children kit)
With leader's guide.
Age level: For teachers of primary and junior departments (grades 1-6).

The same basic form is used for a single filmstrip with summary (if needed) placed after age level. Here the title was self-explanatory.

SERIES CARD (CROSS REFERENCE) FOR FILMSTRIPS CATALOGED INDIVIDUALLY

Teaching children kit. (Set of 4 filmstrips)
SEE
Call No. Helping children pray
Call No. Helping children worship
Call No. Helping children grow in stewardship
Call No. Helping children use the Bible

This series was easy to catalog individually because all the titles begin with the same word. Give call number for each title if the filmstrips are arranged by classification or accession number.

TITLE MAIN ENTRY CARD FOR FILMSTRIP SERIES CATALOGED AS A SERIES

Film-strip Donny stories about growing up:
3. The jolly-bus.
Family Films, 1959.

22 frames, color, 35mm., with record (4 minutes, 1 side, 7 inch, 33 1/3 rpm)
With leader's guide.
Age level: Kindergarten.
Summary: Donny wants the night time to come so that he can see the light in his jolly-bus; Mother tells him that only God can make it night, and that God's orderly plan is "day--then night."

"Donny Stories about Growing Up" is a set of 4 filmstrips with 2 records. One card could have served for all 4 filmstrips (see later example), but by using 4 cards, more information can be given for each filmstrip. This method also simplifies the problem of subject headings.

BACK OF SHELF LIST CARD FOR ONE FILMSTRIP CATALOGED AS A SERIES (see preceding title)

1. DAY
2. NIGHT
I. Title (The jolly-bus, cross reference)

Church Book Shop, $26.00 for set of 4 filmstrips and 2 records, March, 1971.

SUBJECT CARD FOR ONE FILMSTRIP CATALOGED IN A SERIES

NIGHT
Film- Donny stories about growing up:
strip 3. The jolly-bus.
Family Films, 1959.

22 frames, color, 35mm., with record
(4 minutes, 1 side, 7 inch, 33 1/3 rpm)
With leader's guide.
Age level: Kindergarten
Summary: Donny wants the night time to come so that he can see the light in his jolly-bus; Mother tells him that only God can make it night, and that God's orderly plan is "day--then night."

TITLE CARD (CROSS REFERENCE) FOR ONE FILMSTRIP CATALOGED IN A SERIES

Film- The jolly-bus
strip SEE
Donny stories about growing up:
3. The jolly-bus

TITLE MAIN ENTRY CARD USING ONLY ONE CARD FOR A FILMSTRIP SERIES

Film- Donny stories about growing up.
strip Family Films, 1959.

4 filmstrips, 22 frames average, color, 35mm., with 2 records (4 minutes average, 1 side each, 7 inch, 33 1/3 rpm)
With leader's guides.
Age level: Kindergarten.
Contents: 1. The surprise.
2. Something new.
3. The jolly-bus.
4. The star.

TITLE MAIN ENTRY CARD FOR VIEWSTRIP (FILMSTRIP) KIT

Film-
strip
Kit

Fact finders about the Old Testament.
Geneva Press, 1964.

Set of 6 viewstrips, 6 booklets, and a hand-viewer; color, 35mm. viewstrips can also be used in filmstrip projector.
Age level: Junior to Junior High.
Contents: 1. The time of Abraham.
2. Life in Egypt.
3. The time of Moses.
4. The time of the kings.
5. The time of the prophets.
6. Between the Old and the New Testaments.

A viewstrip is a short filmstrip packed flat in a box with a hand-viewer.

TITLE MAIN ENTRY CARD FOR A "STORI-STRIP" (SPLIT/35mm. FILMSTRIP)

Film-
strip
Folder

Early church (Stori-Strip):
21. Paul tells Lydia about Jesus.
Church-Craft Pictures, 1966.

19 frames, color, split/35mm.(17½mm.), with reading script in file folder.
Age level: Primary to Junior.
Summary: In Philippi, Paul founds a new congregation at the home of Lydia, the seller of purple. Acts 16:9-15, 40.

"Stori-Strip" is a trade name for a half-width filmstrip requiring a special projector or adapter. This is cataloged as a series to maintain chronological order.

PROCESSING AND LABELING

Filmstrip Cans.

On the top of the filmstrip can, mark the call number (if any), age level abbreviations, and "Captions" (or "Script," or "Record," or "Tape Reel," or "Tape cassette"). On the side of the can, put ownership label. Replacement round labels for the tops of filmstrip cans may be purchased from library supply firms.

Scripts.

Order or copy extra scripts. Two are always necessary--one for the projectionist and one for the reader. A second copy in the files also insures against misfiling of scripts. A third copy of the script is handy for a home reference file for the librarian. Extra scripts provide for quick preview and may be circulated for home study even though the filmstrip is in service. Simplify scripts for use with a younger group. Extra scripts cost $.25 to $.50 each.

Protect script with a cover made from a manila file folder cut to size. On front of the manila cover type essential information from the catalog card:

Filmstrip or Call no.
Copy number of script
Title
With captions (or reading script, or record, or tape)
Playing time for record or tape
Age level. If separate scripts are to be used for different age levels, mention that also, but both scripts should be bound together.
Ownership label.

Staple (or sew) the cover to the script. Make sure the script can be held in one hand and that pages can be turned easily. Type out captions and treat like a script. This provides for a quick preview method and allows time to study difficult Biblical names, etc.

Records.

Records should be protected by a record cover. Some filmstrips are sold in boxes without a cover for the accompanying record. If so, a cover should be provided. Ready-made covers are available from library supply firms or from the Cardboard Company (89 East Woodruff Avenue, Columbus, Ohio 43201). Economical covers can be made from colored cardboard or poster board, allowing an extra ½ inch both in width and in height over the diameter of the record. Tape around three edges with 1½" magazine reinforcing tape, plastic tape, or Mystik cloth tape.

Mark along the vertical edge of the record cover the call number (or "Filmstrip") and title. Put an ownership label on both record and cover. Mark the playing time of the record on the record. Most records will be 33 1/3 rpm speed and will be so marked; if not marked, add speed.

It is easier to read the title of the record if the cover has a flat spine. Pressboard record covers from library supply firms already have flat spines. A spine can be added to other record covers by using a thin strip (¼" wide) of scrap cardboard placed on the adhesive side of magazine reinforcing tape (1½" wide) and then attached to the vertical edge of the record cover.

Tape Reel.

Mark the call number (or "Filmstrip") and title along one edge of the tape box. This edge would be shelved vertically, so keep this in mind when marking. Add ownership label. Mark the reel inside with title and ownership.

Tape Cassette.

Decide how the cassette will be stored, and then mark the call number (or "Filmstrip") and title along the edge of the cassette that will be in view when stored. Add ownership label.

STORAGE

A great deal of thought should be given to the storage of filmstrips because they are accompanied by scripts and records or tapes. They are usually purchased in boxes and can be kept in the boxes only so long as space permits. After space gives out, then thought must be given to more compact storage facilities, remembering that all parts of the filmstrip set should be kept in close proximity. As far as possible, try to keep all materials in open storage. If they must be placed in cabinets or drawers, make sure that labels indicate clearly where the materials are stored. In all cases, materials will be filed according to the call number, which may be one of the three following arrangements:

Alphabetically by title.

By Dewey classification.

By accession number.

Filmstrip Cans.

Filmstrip cans are most visible when placed in a metal wall file so that all the titles can be seen at once. The Luxor Filmstrip Wall File holds 90 filmstrip cans and can be either mounted on the wall, placed on an easel for counter display, or three wall files can be fastened together for a free-standing table display. If wall space is not available, the files could be hung on a closet door. Other filmstrip racks are made to fit on a hinged sloped display shelf. Then there are always filmstrip cabinets with drawers with special dividers for holding filmstrips. Matching cabinets can be purchased to hold other materials such as slides and tape cassettes, depending upon the interior drawer arrangement. If a closet door is available, home-made shelves of 2" lumber can be fastened onto the door; these shelves must have a front edge to keep the filmstrips from falling off. An economical wall holder can be made from a plain piece of masonite board with round holes cut for the filmstrip cans and spaced out from the wall by 3/4" strips of wood.

Scripts.

Scripts should be located near the filmstrip cans. They can be kept in a vertical file, a box or desk file, or in a notebook. If the filmstrips have accompanying records, those scripts could be kept in the record covers.

Records.

Filmstrip records should not be stored with other records and should be located near the filmstrip cans. They can be kept vertically on a wide shelf with tall bookends or Princeton files as dividers and supports, stored in commercial record racks or cabinets, or filed in a special size Luxor vertical file drawer. Storage on an open shelf is most convenient for the user.

Tapes.

Tapes, either reel or cassette, can be stored on an open shelf or put into special sized cabinet drawers. Cassette tapes will fit into an empty card catalog drawer. Cassette tapes can also be shelved if put into a book-like cassette holder sold by Gaylord and other library supply firms.

CIRCULATION AND PREVIEWING

Since filmstrips are an awkward size for having a pocket and card attached, they must be charged out by one of the methods discussed in Chapter II---reservation notebook, audio-visual charge-out slip, or audio-visual booking card. The reservation serves also as the circulation record.

A previewer is necessary for borrowers to examine pictures of the filmstrip. Until finances permit, the projector itself would be used for previewing, but it is an expensive and troublesome way of previewing since filmstrip bulbs are high priced and projectors are awkward to handle. A small handviewer could be kept on the desk; its cost is minimal. Plan for the eventual purchase of a standard sized previewer with magnification of 7x. Its cost will approach the price of a small projector, but it will serve many years and bulb replacement is very inexpensive. Some librarians may prefer a small less expensive previewer with a magnification of 3x for take home use. Viewers on the market are shown in THE AUDIO-VISUAL EQUIPMENT DIRECTORY.

PROMOTION

Promotion of filmstrip use will be geared mostly to teachers and group leaders. Curriculum lists for teachers are most effective. Long filmstrips are hard to use in one class session, and the librarian can provide a needed service by going through a long script and subdividing it for more suitable classroom units. Frame numbers can be listed on the curriculum list, and a line can be drawn across the script page to signify subdivisions.

SOURCES

Filmstrips may be borrowed from denominational libraries and from some public libraries; commercial outlets have filmstrips only for sale, not for rent. The following sources sell filmstrips:

Alba House Communications, Canfield, Ohio 44406
Alexark & Norsim, 300 N. Clark Drive, Beverly Hills, Calif. 90211
American Bible Society, 1865 Broadway, New York, N.Y. 10023
Anti-Defamation League of B'nai B'rith, 315 Lexington Ave., New York, N.Y. 10016
Baptist Book Store, 1010 Broadway, Nashville, Tenn. 37203
Cathedral Films & Filmstrips, 2921 West Alameda Ave., Burbank, Calif. 91505
Church Book Shop, 4865 Cordell Avenue, Bethesda, Maryland 20014
Church-Craft Pictures, Visual Data Corporation, P. O. Box 70, Chesterfield, Missouri 63017
Cokesbury Regional Center, 201 Eighth Street South, Nashville, Tenn. 37202
Concordia Films & Filmstrips, 3558 S. Jefferson Ave., St. Louis, Mo. 63118
Eye Gate House, Inc., 146-01 Archer Ave., Jamaica, N.Y. 11435
Family Films & Filmstrips, 5823 Santa Monica Blvd., Hollywood, Calif. 90038
Friendship Press, 475 Riverside Drive, New York, N.Y. 10027
Gospel Light Publications, Glendale, Calif. 91205 (Stori-Strips)
Guidance Associates, 757 Third Ave., New York, N.Y. 10017
John & Mary Harrell, P.O. Box 9006, Berkeley, Calif. 94709
Lutheran Church Supply Store, 2900 Queen Lane, Philadelphia, Pa. 19129
Mass Media Ministries, 2116 N. Charles St., Baltimore, Md. 21218
Moody Bible Institute, 12000 East Washington Blvd., Whittier, Calif. 90606
Roa's Films, 1696 North Astor St., Milwaukee, Wisc. 53202
Seabury Bookstore, 815 Second Ave., New York, N.Y. 10017
Society for Visual Education, 1345 Diversey Parkway, Chicago, Ill. 60614
Thomas S. Klise Co., P.O. Box 3418, Peoria, Ill. 61614
TRAV (Television, Radio, and Audio-visuals), 341 Ponce de Leon Ave., North East, Atlanta, Ga. 30308
Union of American Hebrew Congregations, Publications Dept., 838 Fifth Ave., New York, N.Y. 10021

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Eastman Kodak Co. SOURCES OF MOTION PICTURES AND FILMSTRIPS (S-9). Rochester, N.Y.: Eastman Kodak Co., 1972.

EDUCATORS GUIDE TO FREE FILMSTRIPS. Annual. Randolph, Wisc.: Educators Progress Service.

FILMSTRIPS (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part II). 35 frames, color, 35mm., with script and guide. St. Louis: Concordia Films, 1967.

LIBRARY OF CONGRESS CATALOGS: FILMS AND OTHER MATERIALS FOR PROJECTION. Quarterly publication; annual and 5 year cumulation. Gives main entry catalog card form.

Mead, Frank S.,ed. TARBELL'S TEACHER'S GUIDE FOR 1976-77. Old Tappan,N.J.: Fleming H. Revell, 1976. New edition each year; introductory section on recommended audio-visual materials includes filmstrips; International Bible Lessons, Uniform Course.

Ring, Arthur. PLANNING AND PRODUCING HANDMADE SLIDES AND FILMSTRIPS FOR THE CLASSROOM. Belmont, Calif.: Fearon, 1974.

Shaffer, Dale E. THE FILMSTRIP COLLECTION: COMPLETE INSTRUCTIONS ON HOW TO PROCESS AND ORGANIZE. Salem, Ohio: Dale E. Shaffer, 1972. Paperback. (Author's address is: 437 Jennings Avenue, Salem, Ohio 44460) $2

(See also general bibliography on pages 27-28.)

V. SLIDES

Slides are the most flexible of audio-visual materials, permitting all kinds of combinations of projected pictures. They are especially important in introducing creativity into religious education. Commercially made slides are mostly on educational subjects, with only a few on religious subjects. Slides for congregational use can be made either by photograph or by hand work. Blank title slides are useful for Bible verses or hymns or for any kind of student art work.

The most commonly used slide projectors today accept slides in a 2"x2" frame, and there is seldom any need for any other size. When choosing a slide projector, consider first simplicity of operation. Make sure it has a fan or blower for cooling. Some models will not project the thicker glass-mounted slides; other models will accept slides of varying thicknesses. Some models now have a pre-heating cycle so that cardboard-mounted slides do not change focus while being shown. A new feature is a small preview screen for the next slide in order; this gives the projectionist the opportunity to correct the position of the slide before it is actually projected onto the screen. Other features include remote controls both for changing slides and for changing focus. Avoid the use of individual aluminum frames used in an automatic changer cartridge; they bend out of shape easily, may jam the projector, and cover the border edges of the slide where identifying information is usually written. A combination filmstrip and slide projector is sometimes recommended for economy of bulb maintenance, but it is inconvenient to convert back and forth, and the bother of making irritating adjustments will discourage many teachers from using the equipment. Eventually, the library should acquire a Kodak Ektagraphic Visualmaker which greatly simplifies the process of making photographic slides from pictures.

SELECTION

Since there are so few commercially produced religious slide sets, selection is mostly a matter of deciding how educational slide sets fit into the curriculum. Slides on nature and seasonal changes are useful for very young children who are studying God's world. Slides of religious art or architecture are useful for adults. Slides of Biblical lands are useful for class study. And there is always the need for slides depicting emotion and wonder to stimulate creative presentations.

Photographic slides of congregational work must be organized and stored to preserve a history of the institution. Hand-made slides, unless exceptionally well done, are more useful for the learning-while-doing process than for preservation. The librarian will need to keep a supply of "write-on" slides (blank title slides) and other materials for making hand-made slides.

CATALOGING

Abbreviations.

There is little need for abbreviations on a catalog card for slides. It is better to write out the word "Slides," but SL could be used as an abbreviation.

Catalog Cards.

Catalog cards should have the following information:

a. Call Number (choose one of the three methods)
   1. Slides or SL, if arranged alphabetically by title
   2. SL followed by a classification number
   3. SL followed by an accession number

b. Title or subject, followed by "Slides" in parentheses if SL abbreviation was used.

c. Publisher, number or date.

d. Number of slides, color or black and white, size (2"x2"), with script or recording if any.

e. Age level, if necessary for children's materials.

f. Other notes.

g. Contents or summary.

h. On shelf list card: Subject headings
   Added entries, if any
   Price, source, and date of purchase.

Sample Cards.

TITLE MAIN ENTRY CARD FOR SLIDE SET

Slides Christ and the fine arts.
Visual Education Service, rev. 1961.

95 slides, color, 2"x2"
Use with book by Cynthia Maus, Christ and the Fine Arts (Rev. ed.; New York: Harper & Bros., 1959), 246-M.
Contents: Famous paintings covering the life of Christ from birth to resurrection.

246-M is the call number of the book. Because of the large number of slides in this set, individual slides have not been listed.

SUBJECT CARD FOR SLIDE SET

CHRISTMAS--ART
Slides Christ and the fine arts.
- Visual Education Service, rev. 1961.

95 slides, color, 2"x2".
Use with book by Cynthia Maus, Christ and the Fine Arts (Rev. ed.; New York: Harper & Bros., 1959), 246-M.
Contents: Famous paintings covering the life of Christ from birth to resurrection.

ANALYTICAL CARD FOR SLIDE SET

Hofmann, Johann Heinrich
Christ in Gethsemane, no. 36 in
Slides Christ and the fine arts.
Visual Education Service, rev. 1961.

95 slides, color, 2"x2".
Use with book by Cynthia Maus, Christ and the Fine Arts (Rev. ed.; New York: Harper & Bros., 1959), 246-M.

An analytical entry for an individual slide in a set is made only if the slide is frequently requested.

Congregational Slides.

Individual congregational slides need not be cataloged, but it would be helpful to have an informational card in the catalog (filed under the name of your church) explaining the arrangement of the slides.

PROCESSING AND LABELING

Control of Slides.

Sometimes the same slide is wanted in two different sets. If these sets are of permanent interest, it is best to duplicate the slide. A temporary solution of the problem could be accomplished by cross referencing, using blank "dummy" cards the same size as the slides, or making lists.

Single slides are often returned with a number pencilled on them by the borrower. If the slides have been properly labeled before use, these pencil marks could be left on and ignored in refiling. However, if you wish to erase the pencilled numbers, make a list for the borrower for future reference.

Mounting.

Commercial mounting is recommended, but slide binders can be purchased from photographic stores to make your own slides. Single frame adapters are necessary in addition to regular binders if you are converting a filmstrip into a slide set. Cardboard mount does not hold focus well while in the projector, but it is the more popular kind of slide. Glass mounted slides hold focus better but may be too thick for some projectors.

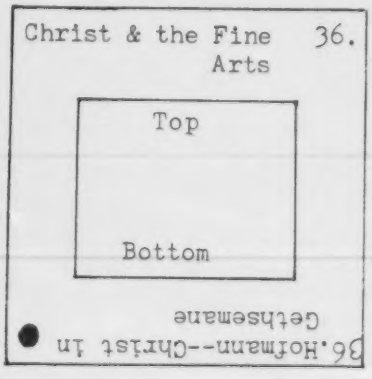
Labeling Sets of Slides.

a. Use pressure-sensitive labels or paint with white latex paint to cover any undesired commercial print.

b. Mark slide with black India ink, ball point pen, or fine-line felt pen.

c. View slide the way it will appear on the screen. Print set title at top with number of slide in right top corner.

d. Turn slide upside down the way it will be put into the projector. Put thumb mark (large black dot) in top right corner. Put slide number in top left corner, followed by title or subject of the individual slide. Print clearly; this information may have to be read in a darkened room.



e. Check slide in projector to make sure it has been labeled correctly.

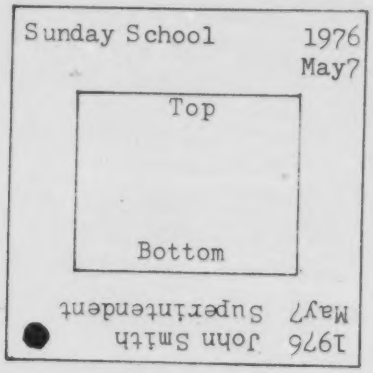
f. If slides are to be stored in drawers or boxes, arrange with set title on top. After slides are in order, mark heavy line with Magic Marker (felt pen), tape, or crayon from front left corner to back right corner of set (top side of slides). This enables you to check quickly to see if any slide is out of order.

g. Make file guides with name of set title, number of slides in the set, and any script or recording that accompanies the set.

Individual Congregational Slides.

a. View slide as it will appear on the screen. Put year in top right corner, with month and day below year if known. Beginning at top left corner, print group or department title ("Sunday School," "Staff," "Youth Fellowship," "Women's Association," etc.).

b. Turn slide upside down the way it will be put into the projector. Put thumb mark (large black dot) in top right corner. Put year in top left corner, with month and day below year if known. Next to year, print specific subject (name of person, name of class, etc.). Print clearly.



c. Check slide in projector to make sure it was labeled correctly.

d. Print name of your church on reverse side of slide.

e. File either by year or by group:
   1. By year, followed by group or department title if the number of slides warrants division.
   2. By group or department title in chronological order.

f. If slides are to be stored in drawers or boxes, make file guides for for year (or group title) from blank cardboard. Include the name of your church on file guides.

Scripts and Records.

Process scripts and records accompanying slide sets the same way as for filmstrip scripts and records (Chapter IV).

STORAGE

Storage of slides will depend upon the space facilities of the library. Plan storage carefully, remembering that easy accessibility insures greater use. The following storage methods all have their advantages and disadvantages:

Plastic Pages.

There are two kinds of plastic pages on the market for slide storage, each holding twenty slides. One is a transparent flexible page made to fit a three-ring notebook. The other is a rigid translucent plastic page which could be put into a notebook, filed in manila folders in a vertical file, or filed vertically on a shelf like records. The advantage of the plastic page is that it allows the borrower to view twenty slides at once. The rigid page is more expensive but also more convenient to handle.

Metal Cabinet Drawers.

Metal cabinets suitable for holding filmstrips can be fitted with inserts for filing slides, both as individual slides and as groups. Luxor and Wilson are two brand names that carry such an insert. Slides filed in drawers should have file guides.

Boxes.

Slide sets sometimes come in boxes, and these can be stored upon open adjustable shelves. Separate boxes can be ordered from library supply firms. Label the boxes with set title and call number so that they may be kept in order.

Slide Magazines.

Storing slides in slide magazines that fit your projector allow for instant use. These can be kept on open shelves; long rectangular magazines can be stored in empty card catalog drawers.

Congregational Slide Storage.

Individual slides of your own congregation may be filed separately from commercial slide sets or with them in alphabetical order under the name of your institution.

CIRCULATION AND PREVIEWING

Since slides can not be fitted with a pocket and card, they have to be signed out in the reservation notebook or by audio-visual charge-out slip or booking card. Circulation of individual slides is a chronic bookkeeping problem for the librarian, particularly in a self-service library. One must almost become resigned to the loss or misplacement of library slides, for borrowers often mix library slides with their privately owned slides in presentations and have trouble re-sorting and returning those that they have borrowed. The only hope for eventual return is to make sure that library slides are properly marked with the name of the institution.

The library snould provide some method of previewing slides. There are two kinds of viewers available---single slide viewers with magnification and group sorters with a lighted panel but no magnification. Perhaps the library could provide both types. Slides stored in plastic pages can be held up to the light and viewed without magnification. Persuade borrowers to recheck the position of slides in the projector before the final showing.

PROMOTION

Slides with a seasonal or curricular interest will be promoted by the usual methods of publicity mentioned in Chapter II. Automatic slide projectors can be very useful in setting up displays in various parts of the building to advertise a coming event or re-live a past experience. The slide tray is filled and set into motion and repeats the entire cycle until stopped. Slides are useful for Bible passage illustrations, announcements, song lyrics, prayers, symbols, and cartoons. Old filmstrips can be cut and mounted into single-frame mounts.

SOURCES

Photographic slides; student art work; title slides.

American Library Color Slide Co., 305 E. 45th St., New York, N.Y. 10017
Church Craft Pictures, Visual Data Corporation, P.O. Box 70, Chesterfield, Missouri 63017
Eastman Kodak Co., 343 State St., Rochester, New York 14650. Ektagraphic Write-on Slides; Ready-Mounts.
European Art Color Slide Co., 120 West 70th St., New York, N.Y. 10023
Instructional Materials for Church and School, Box 48, Grove City, Pa.16127
Joshua Meier Co., VPD Division, 601 West 26th St., New York, N.Y. 10001 Rigid plastic sheet slide-holders ("Slide-Sho").
Kunz, Inc., 207-209 East Patapsco Ave., Baltimore, Md. 21225. Dealer for Kodak slide making and filing materials.
National Gallery of Art, Publications Fund, 6th & Constitution Ave., N.W., Washington, D.C. 20565
Seventh-Day Adventists, International Audio-Visual Service, 1100 Rancho Conejo Blvd., Newbury Park, Calif. 91320

Society for Visual Education, 1345 Diversey Parkway, Chicago, Ill. 60614
Wolfe Worldwide Films, 1657 Sawtelle Blvd., Los Angeles, Calif. 90025
Yale University Divinity School, Visual Education Service, 409 Prospect St., New Haven, Conn. 06511

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Coltharp, Joe. PRODUCTION OF 2x2 INCH SLIDES FOR SCHOOL USE. Austin,Tex.: University of Texas, Visual Instruction Bureau, 1958.

Eastman Kodak Co., Department 454, Rochester, New York 14650:

Publication E-7, ADVENTURES IN INDOOR COLOR SLIDES.

Publication E-9, ADVENTURES IN OUTDOOR COLOR SLIDES,

Publication S-2, SOME SOURCES OF 2x2 INCH COLOR SLIDES.

Publication S-8, PRODUCING SLIDES AND FILMSTRIPS.

Publication S-40, SIMPLE COPYING TECHNIQUES WITH A KODAK EKTAGRAPHIC VISUALMAKER.

Publication S-47, MOVIES AND SLIDES WITHOUT A CAMERA.

Publication T-44, SIMPLE WAYS TO MAKE TITLE SLIDES AND FILMSTRIPS (Free).

EDUCATORS GUIDE TO FREE FILMSTRIPS (includes slides). Annual. Randolph, Wisc.: Educators Progress Service.

Irvine, Betty J. SLIDE LIBRARIES: A GUIDE FOR ACADEMIC INSTITUTIONS AND MUSEUMS. Littleton, Col.: Libraries Unlimited, 1974.

LIBRARY OF CONGRESS CATALOGS: FILMS AND OTHER MATERIALS FOR PROJECTION. Quarterly publication; annual and 5 year cumulation.

Ring, Arthur. PLANNING AND PRODUCING HANDMADE SLIDES AND FILMSTRIPS FOR THE CLASSROOM. Belmont, Calif.: Fearon, 1974.

SLIDES (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part II). 33 frames, color, 35mm., script and guide. St. Louis: Concordia Films, 1967.

SLIDES: PREPARATION AND USE (Filmstrip, prepared by John Hack). 45 frames, color, 35mm. with cassette (10 minutes) and script. Nashville: Broadman Films, 1977.

(See also general bibliography on pages 27-28.)

VI. OVERHEAD TRANSPARENCIES

The overhead projector is convenient to use in the daytime because it can be used in a well-lighted room. The teacher can face the class while writing on an acetate or cellophane transparency, and so in effect, the overhead projector becomes a face-the-class blackboard. Special pencils and inks are required because of the slick surface of the transparency. Transparencies can be hand-made by writing or drawing, tracing, or typing with appropriate carbon paper or typewriter ribbon. Pictures from clay-based paper or magazines can be lifted by the use of adhesive film such as "Con-Tact" or "Transpara-Film." And reproduction onto transparencies can be made with certain equipment using photocopy, diazo, or heat transfer methods. Copies will be reproduced in black and white; color can be added with pencils, crayons, inks, or colored adhesive cellophane. The transparency is especially useful in providing a series of overlays for projection.

In choosing an overhead projector, select one with a special glass which cuts down on glare. Also order one with rolls on two sides so that a roll of cellophane or acetate can be used. This roll can be left in place even when using flat transparencies over it.

SELECTION

There are very few ready-made transparencies useful in religious education. Most commercial transparencies are for school instruction and are expensive. There is a series of Biblical maps on transparencies published by Broadman. With the use of any good audio-visual instruction book listed in the bibliography at the end of this chapter or Chapter II, the teacher or leader can quickly master the art of making transparencies. Transparencies come either in flat ready-cut pieces up to 10"x10", or in rolls. Price is determined by the weight of the transparency. Heavy transparencies are needed for permanent filing or re-use. Rolls should be purchased in the heavier weight and used with non-permanent inks so that they can be washed off and used again.

CATALOGING

Transparencies can be treated like pictures, given a subject heading, and filed alphabetically. (See suggestions in Chapter XI.) It would be helpful to keep a card record of subject headings. If the librarian wishes to classify or catalog transparencies, the following example could be used:

Trans-
parency

Bible map transparencies
Broadman Films, #445-001.

10 transparencies with overlays, 8½"x11", with frame mount.

Contents:
1. Old Testament world (4 overlays)
2. Moses--exodus and conquest (3 overlays)
3. Old Testament Palestine (4 overlays)
4. Paul's travels (4 overlays)
5. New Testament Palestine
6. Jesus' Galilean ministry
7. Jesus' Judean ministry
8. Jesus' Perean ministry
9. Palestine--the Holy Land today
10. Jerusalem (3 overlays)

PROCESSING AND LABELING

Transparencies are often erased and used again. In this case, there would be no processing treatment. However, if the transparency is of permament value, it can be mounted in ready-made cardboard mounts sold by library supply firms. The subject heading (or call number) should be marked in the upper left corner. The transparencies can then be filed or protected further by placing inside a manila folder or transparency-envelope folder. In the interest of economy, the transparency could simply be placed unmounted inside a manila folder marked with the subject heading (or call number) in the upper left corner. If this method is used, the transparency itself should be marked in the same manner. The subject heading on the transparency will show in projection unless it is placed on an opaque label.

STORAGE

Transparencies can be stored in a vertical file like pictures, or even with pictures. Keep in mind that the narrowest part of a transparency is usually 10 inches when choosing a vertical file cabinet. Special cabinets (Luxor) manufactured for storing phonograph records would be suitable for storing transparencies also. The Luxor cabinets come with a manual entitled "Suggestions for Organizing and Administering an Overhead Projector Transparency Library." The manual is not available separately. Luxor library plans are based upon filing by accession order and complete indexing for location of materials; this requires using a card catalog for the location of every item. Use of a subject heading system makes location of individual transparencies much easier.

CIRCULATION AND PREVIEWING

Transparencies can be checked out in the same manner as filmstrips and slides. Since most audio-visual materials are used in the building, they really do not need a separate booking card. The borrower can sign in the reserve notebook (or file) for the overhead projector, and then list the subject headings (or call numbers) of the transparencies to be borrowed.

No special equipment is needed for previewing because transparencies are large enough to be seen without magnification. They can be held to the light and examined.

PROMOTION

Use of overhead transparencies are usually promoted through teacher instruction classes. Transparencies have a special value in religious education when students participate in their preparation. They can be either creative or informative and have many of the same uses as slides---Bible passages, announcements, reports, song lyrics, prayers, symbols, and cartoons.

SOURCES

Library supply firms--see firms listed on page 26.

American Optical Corporation, Eggert Rd., Buffalo, New York 14215
Bell & Howell Co., 7100 McCormick Road, Chicago, Ill. 60645
Charles Beseler Co., 219 South 18th St., East Orange, New Jersey 07018
Broadman Films, 127 Ninth Ave., North, Nashville, Tenn. 37203. Bible map transparencies.
Griggs Educational Service, 1033 Via Madrid, Livermore, Calif. 94550
Kunz, Inc., 207 East Patapsco Ave., Baltimore, Md. 21225
Projection Optics Co., 271 11th Ave., East Orange, New Jersey 07018
3-M Co., Visual Products Division, 3-M Center, St. Paul, Minn. 55101
Seal, Inc., Derby, Conn. 06418. "Transpara-Film."

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EDUCATORS GUIDE TO FREE FILMSTRIPS (includes transparencies). Annual. Randolph, Wisc.: Educators Progress Service.

LIBRARY OF CONGRESS CATALOGS: FILMS AND OTHER MATERIALS FOR PROJECTION. Quarterly publication; annual and 5 year cumulation.

OVERHEAD PROJECTOR (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part II). 29 frames, color, 35mm., script and guide. St. Louis: Concordia Films, 1967.

Ring, Arthur E. and Shelley, William J. LEARNING WITH THE OVERHEAD PROJECTOR. Scranton, Pa.: Chandler Pub. Co., 1969.

Smith, Richard E. THE OVERHEAD SYSTEM: PRODUCTION, IMPLEMENTATION, & UTILIZATION. Austin, Texas: University of Texas, Visual Instruction Bureau, n.d.

(See also general bibliography on pages 27-28.)

VII. OPAQUE PROJECTION

Unlike the overhead projector, the opaque projector does not require special preparation of materials. Illustrations from any book or magazine are suitable for projection. Use of the opaque projector has been neglected in many cases because it is heavy and bulky and requires a completely darkened room. It must be placed fairly close to the screen and therefore might obstruct the view of part of the audience. Opaque projectors are useful for enlarging detail, for tracing maps or murals, for projecting music for group singing, and for showing fragile and three dimensional objects.

Choose an opaque projector with a 10"x10" opening, light weight for portability, 1000 watt (or equivalent) bulb, and blower or fan cooled. Other items to consider are a roll feed attachment, heat filter, and pointer.

SELECTION

Materials used with the opaque projector are seldom collected and stored for that purpose only, so there is no special selection process. Materials can be borrowed from the picture and map files, or any book or magazine can be used.

CATALOGING: None necessary.

PROCESSING AND LABELING

Pictures and mounted materials can be drawn from the picture file and used with the opaque projector without special treatment. If a unit of study is frequently repeated, the teacher will probably want to mount illustrations, etc., on standard size cardboard, on a roll, or on accordion-folded sheet of paper. (The roll would be difficult to store.) Mounting procedures will be the same as for the picture file except that the problem of heat must be considered when choosing an adhesive. Mounted materials should be given a subject heading and filed alphabetically. Materials chosen for mounting should not exceed 10"x10".

STORAGE: Mounted materials will be kept in the picture file.

CIRCULATION

Mounted materials will use the same circulation procedures as the picture file.

PROMOTION

Promotion of the opaque projector will usually be done through audio-visual training classes. A simple demonstration of its many uses--Bible verses, prayers, symbols, song lyrics, cartoons, maps, pictures, announcements, and reports---should suffice to convince teachers that this is a useful tool. The opaque projector can also be used to enlarge a map or picture that is to be traced on the chalkboard or mural.

SOURCES

Materials from books, magazines, charts, maps, music, pictures, reports, student art work.

American Optical Corp., Eggert Road, Buffalo, New York 14215
Charles Beseler Co., 219 South 18th St., East Orange, New Jersey 07018

BIBLIOGRAPHY

THE OPAQUE PROJECTOR. Austin, Texas: University of Texas, Visual Instruction Bureau, n.d.

THE OPAQUE PROJECTOR (Filmstrip). 46 frames, color, 35mm., with captions. Accompanied by booklet with same title prepared by Richard Winterhalter. Columbus, Ohio: Ohio State University, Teaching Aids Labs, 1960.

(See also general bibliography on pages 27-28.)

VIII. STEREO REELS AND VIEWSTRIPS

Stereo reels are used with the "View-Master," an individual viewer for pictures mounted in pairs so that the two pictures can be seen at the same time. Each circular reel contains 14 frames (7 pictures). They give a three-dimensional effect to picture viewing which is fascinating, especially to young children. Stereo reels can also be shown to a group with a special projector; this projector produces a flat two-dimensional picture on the screen. Only with the use of a "stereo" projector and special individual glasses can the three-dimensional effect be restored to a projected picture.

Viewstrips, sometimes called "shortstrips," are short filmstrips packaged flat in a transparent cover to fit a hand viewer that slides up and down the strip. They are used for individual study, but may also be taken out of the transparent cover and used in a projector like a regular filmstrip.

SELECTION

There are few religious stereo reels or viewstrips on the market. Stereo reels have a wide range of geographical subjects including sightseeing interests such as famous cathedrals. Viewstrips ("shortstrips") usually deal with science and social studies.

CATALOGING

Stereo reels and viewstrips have no formal cataloging form. Librarians must devise their own. The following suggestions for the catalog card are given as a temporary guide.

a. Call number:

Stereo Reel OR Viewstrip	If arranged alphabetically by title
SR-221 or VS-221	If arranged by classification number
SR-1 or VS-1	If arranged by accession number

b. Title, followed by "Stereo Reel" or "Viewstrip" in parentheses if abbreviation is used in call number.

c. Producer and date or number.

d. Number of reels or strips in set; number of pictures or frames on each.
Color (or black and white).
Size (35mm. for viewstrips).
With booklet, script, or guide.

e. Age level.

f. Contents of set or summary.

g. Subject headings and added entries (on shelf list card).

h. Source, price, and date of purchase (on shelf list card).

TITLE MAIN ENTRY CARD FOR STEREO REEL PACKET

View-Master Stereo Reel

Noah's ark.
Sawyer's, Inc., B851.

3 reels (7 pictures each), color, with booklet.
Age level: Kindergarten to Junior.
Puppet figures.

Contents: Reel 1--Building the ark.
Reel 2--Loading the ark.
Reel 3--The flood; leaving the ark after the flood recedes; rainbow as token of covenant with God.

TITLE MAIN ENTRY CARD FOR VIEWSTRIP SET

View-strip Set

Learning about people.
Encyclopaedia Britannica Films, 1959.

12 viewstrips (14 frames each), color, 35mm., with captions; mounted in plastic strips for use with handviewer as well as use with filmstrip projector.
Age level: Kindergarten to Primary.

Contents:

1. The better to see you
2. The better to hear you
3. The feel of things
4. The taste of things
5. The smell of things
6. Homes are to live in
7. Clothing is to wear
8. Food is to eat
9. How do you feel?
10. Who's afraid?
11. You have an idea
12. How can you say it?

PROCESSING AND LABELING

Stereo Reels.

a. Put name and address of library on outside envelope, booklet, and back of each individual reel.

b. Label each reel with title of the set if it is not already printed on it.

c. If reel packets are not arranged alphabetically, put call number on outside envelope.

d. Outside envelope can be reinforced by covering with transparent adhesive plastic film.

Viewstrip Sets.

a. Put ownership label on outside of box, each booklet or script, and on the hand viewer.

b. Cover booklets with a manila cover or transparent adhesive plastic film.

c. Put call number and title on outside of box along the edge that will show when the box is placed on a shelf.

STORAGE

Stereo reels can be filed in a special home-made file box or in a box ordered from the producer of the reels. Viewstrip sets can be placed on a shelf. Be sure the titles show on the outer edge of the box. Avoid stacking them on top of each other; shelve side by side like books. If shelf space is scarce, viewstrips can be taken out of the original box and placed in individual file folders or jackets; they could then be stored either in a vertical file cabinet or on a shelf with a Princeton file keeping them in upright position.

CIRCULATION AND PREVIEWING

Stereo reels and viewstrips can be checked out the same way as regular filmstrips and slides---by signing a notebook or audio-visual booking card or charge-out slip. Previewing will require the use of a Viewmaster or a hand viewer.

PROMOTION

Since both stereo reels and viewstrips are used for individual study, they are most appropriate for browsing tables for pre-class time. The librarian can choose materials according to curriculum or season and leave them out on a library table.

SOURCES

Encyclopaedia Britannica Films, 425 North Michigan Ave., Chicago, Ill. 60611 Shortstrips (viewstrips) on elementary science and social studies.

Sawyers, Inc., P.O. Box 444, Portland, Oregon 97207. View-Master (stereo) reels, viewers, and projectors. View-Master reels are found also in department stores and tourist and camera shops.

United Church Press, 1505 Race St., Philadelphia, Pa. 19102

BIBLIOGRAPHY

Wittich, Walter A. and Schuller, Charles F. AUDIO-VISUAL MATERIALS: THEIR NATURE AND USE. 4th ed. New York: Harper & Ros, 1967, pp. 360-363.

IX. PHONOGRAPH RECORDS

Phonograph records are still very much a part of the library collection despite competition from cassette and cartridge tapes. Modern phonograph records are reproduced almost entirely in stereo now, but some provision must be made for playing monaural children's records. Fortunately, a stereo phonograph can handle both types of records. A monaural phonograph can be equipped with a pickup which will play stereo records without damage. Any old monaural phonographs which would damage stereo records should be discarded.

Phonographs chosen for use in and out of the library must be of rugged construction, the quality manufactured for school use. It should be a four speed phonograph (78, 45, 33 1/3, and 16 2/3 rpm) with manual control; automatic changers are a disadvantage in regular classroom use. It would be helpful to have a "selector knob" or "tone arm control" to lower the needle gently onto a selection in the middle of a banded record.

Pre-school age children's classes should have phonographs permanently in the classrooms; tonal quality is not quite so important here. Musical recordings demand a better quality phonograph than spoken recordings or records accompanying filmstrips. THE AUDIO-VISUAL EQUIPMENT DIRECTORY gives specifications for different makes of phonographs; organizations like American Library Association and Consumer Reports give evaluations. Some brands of phonographs come equipped with outlets for earphones and for public address systems; these features should be considered when purchasing new equipment. There should also be provision for tape recording.

A special phonograph known as the "Show-N-Tell" is produced by General Electric; this can be used with Canon Bible Filmstrips as well as for children's records alone.

SELECTION

While 33 1/3 rpm is the most popular speed of modern phonograph recording, children's records are quite often available only in 75 and 45 rpm. Records for the blind and Bible records often use the slower 16 2/3 rpm speed.

Except for music, religious recordings are selected more for content than for quality. When words to a song need to be very clear, choose solo voices over choral groups.

CATALOGING

Abbreviations.

R Record---Would this conflict with your marking on reference books?
RA Record album (more than one record)
(Some libraries use the more exact term "Phonodisc" instead of "Record".)

JR Juvenile records (or color code could be used)
rpm Revolutions per minute (speed of record)
in. Inches (diameter of record)
s. Side or sides

Catalog Card Information.

a. Call number:

Record

R followed by a classification number

R followed by an accession number

A room location can be given under the call number if a curriculum record is permanently assigned to a particular classroom.

b. Composer or author (if any). The main entry for a single musical work would be the composer. The main entry for collections would ordinarily be the title, but the librarian may choose to substitute performer as main entry.

c. Title, followed by "Record" or "Record Album" in parentheses if R or RA abbreviation has been used.

d. Producer, producer's number or date.

e. Number of sides, diameter in inches, speed of record. Add "stereo" or "monaural" if you wish.

f. Playing time, especially if the record is not banded and must be played through at one sitting.

g. Age level for children's records.

h. Performer and kind of music or recording if important:
Music
Vocal or instrumental
Solo or chorus
Special effects--bells, chimes, organ
Sermon
Story, rhythmic activity, or dramatic play

i. Contents or summary

j. Shelf list card will also have:

Subject headings (Include seasonal headings if appropriate. Example: THANKSGIVING--MUSIC)

Title, if record has been entered under author or composer.

Other added entries (performer, arranger, etc.)---Use sparingly and only if important to religious work.

Analytical entry---if calling attention to one part of the contents. Example: A particular hymn mentioned regularly in curriculum materials.

Price, source, and date of purchase.

Sample Cards.

LIBRARY OF CONGRESS CATALOG CARD FOR RECORD

Spirituals. [*Phonodisc*] RCA Victor LM 2592. [1962]

2 s. 12 in. 33⅓ rpm. microgroove.

Title on slipcase: He's got the whole world in His hands.
Marian Anderson, contralto; Franz Rupp, piano.
Descriptive notes, adapted from Edward R. Murrow's television script of The Lady from Philadelphia, on slipcase.

1. Negro spirituals. I. Anderson, Marian, 1902– II. Rupp, Franz, musician. III. Title: He's got the whole world in his hands.

R 62-337

Library of Congress [1]

Note that the contents of the record are not listed.

AUTHOR MAIN ENTRY CARD

Record Marshall, Peter.
Peter Marshall speaks (two sermons): Trial by fire--Trumpet of the morn.
Caedmon, TCR-101.

2 sides, 12 inch, 33 1/3 rpm, monaural
With booklet giving text.
Summary: Trial by fire (24 minutes), based on Elijah's contest with the prophets of Baal (I Kings 18:21).--Trumpet of the morn (22 minutes), based on Peter's denial of Christ (Mark 14:68b).

TITLE MAIN ENTRY CARD

Record Story songs from the Old Testament
Golden Records, LP-86.

2 sides, 12 inch, 33 1/3 rpm, monaural
Age level: Kindergarten to Junior.

Side 1:	1. Creation	3:05
	2. Cain and Abel	3:00
	3. Tower of Babel	2:20
	4. Jacob's ladder	2:40
Side 2:	5. Joshua fit de battle of Jericho	2:10
	6. Samuel	2:50
	7. Ruth (Entreat me not to leave...)	2:50
	8. Wise King Solomon	2:20

Performers were not mentioned to allow more space for contents.

Figures in the right hand column are the number of minutes and seconds for each selection.

SUBJECT ANALYTICAL CARD

THANKSGIVING--MUSIC
Record House of the Lord
(side 2, no. 6--"Prayer of Thanksgiving")

2 sides, 12 inch, 33 1/3 rpm
Roger Wagner Chorale.

The subject heading applies to only one song on the record.

CONTENTS ANALYTICAL CARD

Kol Nidrei
Record House of the Lord (side 2, no. 1)
Capitol Records, P-8365.

2 sides, 12 inch, 33 1/3 rpm
Roger Wagner Chorale.

Calls attention to one song on a record.

PROCESSING AND LABELING

1. Mark on record:

   a. Speed, if not shown.
   b. Playing time, especially if record is not banded or divided into parts.
   c. Library ownership label.

2. Provide record jacket or cover if necessary:

   a. Pressboard record holder from library supply firm.
   b. Record jacket available from some record stores or from Cardboard Co. (CABCO), 89 East Woodruff Ave., Columbus, Ohio 43201. The twelve inch size jacket can be cut down and taped on one side for smaller records.
   c. Record jacket made from colored cardboard (allow ½ inch extra in width and height over diameter of record and tape around 3 sides).

3. Check printed contents on record jacket. Underline items that you wish to call attention to. If individual hymns are suited to special religious holidays, mark them (Easter, Christmas, etc.). If the record consists of hymns from a certain hymn book, mark the page numbers on the record cover. Put a note on the pocket of both the record and the hymn book, calling attention to the other.

4. Label title (if necessary) and call number on record jacket or cover. Use black India ink, fine point felt pen, or typed pressure sensitive labels. Mark on:

   a. Outer edge of record jacket or holder in vertical position.
   b. Flat vertical edge made from a cardboard strip and tape (see instructions for processing and labeling filmstrip records on page 44).
   c. Cataloging tab on Bro-Dart's plastic record covers.

5. For albums that come in a box, tape top and bottom of box together so that it opens like a book.

6. Paste or tape loose printed contents notes to the record cover in some way. This may determine the kind of record cover used.

7. Pocket and card: Any record which does not accompany a filmstrip or slide set uses regular book circulation procedures.

   a. On pocket and card type:
      Call number
      Title (or composer and title)
      Copy number in top right corner if there is more than one copy
      Name and address of your library stamped on bottom of pocket.

b. Under title, mark in red ink any special loan regulations, such as: "ONE WEEK LOAN" or "RESERVE FOR SUNDAY SCHOOL USE" (records which are mentioned in curriculum materials and must be there on Sunday morning).
c. If booklet or extra notes accompany record, mark this on the pocket.
d. Paste pocket in place:
   1) Inside front cover of album box.
   2) Inside front or back cover of pressboard record holder or double plastic cover.
   3) On front or back of record jacket.
   Putting the pocket on the front rather than the back makes it more visible and reminds the borrower to sign out.

8. If the record cover does not have printed record care rules, paste in mimeographed or printed form ordered from library supply firm. The following example is used by the Prince Georges County (Maryland) Memorial Library:

RULES FOR USE

1. Handle only by center and edges. Never touch the grooves.
2. Immediately before playing, wipe the disc gently in the direction of the grooves with a soft damp cloth.
3. Use the correct needle and check it occasionally for wear.
4. Use only 33 1/3 rpm turntable setting.
5. Keep the recording in the jacket between playings.
6. KEEP AWAY FROM HEAT AND SUNSHINE.
7. DO NOT PLACE ON BACK LEDGE OF CAR.

PGCML 145 3/71

9. Provide plastic cover (available from library supply firms) for printed record jackets.

   a. Single plastic pocket, preferably with cataloging tab and pocket for card (available from Bro-Dart). Tape cover on jacket.
   b. Heavy weight plastic double pocket--put album jacket in one side, and holder for record in other side. The double pocket cover allows space for pasting on typed song lyrics.

STORAGE

File in a vertical, never horizontal, position on a 13 or 14 inch shelf, with Princeton files, tall book ends, or built-in dividers for support. File 10 inch records in with 12 inch records; 7 inch records get lost between the larger sizes and so need a separate section. Special disc cabinets, record racks, and record file drawers are available from library supply firms.

CIRCULATION AND PREVIEWING

Use regular book procedures for charging out records since each record has its own pocket and card. To reserve a record for a special class session, clip reserve slip to card with name of person and date requested.

The library should provide a space for a phonograph with earphones to be kept out ready for previewing.

PROMOTION

Records can be used for soft musical background in the library and before and after meetings. Teachers' curriculum lists should refer to records which are pertinent to lesson materials. New records can be listed in weekly bulletins or newsletter announcements; old records can be reviewed in much the same manner as book reviews. Services to shut-ins could include record loans as well as book loans.

SOURCES

Recordings made from special programs or special choir music.
Curriculum records suggested in teachers' lesson materials.
Public libraries--loan.
Library supply firms (see page 26)--Record covers and cabinets.

Anti-Defamation League, 315 Lexington Ave., New York, N.Y. 10016
American Bible Society, A-V Dept., 1865 Broadway, New York, N.Y. 10023
Recordings of the entire Bible.
Audio-Book Co., 301 Pasadena Ave., South Pasadena, Calif. 91030
Bible Voice, Inc., P.O. Box 3521, Van Nuys, Calif. 91407
Cardboard Co. (CABCO), 89 East Woodruff Ave., Columbus, Ohio 43201. Record jackets.
Children's Music Center, 5373 West Pico Blvd., Los Angeles, Calif. 90019
Cokesbury Regional Service Center, Fifth & Grace Sts., Richmond, Va. 23216
Folkways Records, 43 West 61st St., New York, N.Y. 10023
Golden Records, 250 West 57th St., New York, N.Y. 10019
Greystone Corp. (Children's Record Guild and Young People's Records), 100 Avenue of the Americas, New York, N.Y. 10013
United Church Press, 1501 Race St., Philadelphia, Pa. 19102
U.S. Committee for UNICEF, 331 East 38th St., New York, N.Y. 10016
U.S. Library of Congress, Division for the Blind, Washington, D.C. 20540
Talking books and phonographs free upon certification.
Word Records, P.O. Box 1790, Waco, Texas 76703

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EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS. Annual. Randolph, Wisc.: Educators Progress Service.

LIBRARY OF CONGRESS CATALOGS: MUSIC, BOOKS ON MUSIC, AND SOUND RECORDINGS. Semi-annual publication; annual and 5 year cumulation.

Pearson, Mary D. RECORDINGS IN THE PUBLIC LIBRARY. Chicago: American Library Association, 1963.

RECORDS (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part II). 35 frames, color, 35mm., script and guide. St. Louis: Concordia Films, 1967.

SCHWANN RECORD AND TAPE GUIDE (monthly periodical) and SCHWANN SUPPLEMENTARY CATALOG (semi-annual). Boston: Schwann. Sold at record stores.

(See also general bibliography on pages 27-28.)

X. TAPE RECORDINGS

Tape recordings are now available in three forms---reel, cassette, and cartridge. Each kind requires its own special equipment, so the library will need to give special consideration to the kind or kinds of tape recorders it wishes to purchase. THE AUDIO-VISUAL EQUIPMENT DIRECTORY gives specifications and illustrations of tape recorders on the market. Desirable features to consider are: light weight, tone, number of speeds, push button operation, extension speaker outlet, phono or radio input, tape counter, fast forward and reverse speeds, volume indicator for recording, and pause control button. Tape recorders are available with monaural, stereo, or multiple-track recording.

Reel and cassette tapes usually play the tape from left to right using only one-half the width of the tape; then the reel or cassette is reversed and played again using the other half. The cartridge is a continuous loop of tape which does not require rewinding or reversing. Cassettes and cartridges (tapes enclosed in a plastic box) eliminate the difficulty of threading tape onto the machine and make it easier for inexperienced teachers and students to use a tape recorder.

It is possible to buy a machine with only play-back features for a lower cost. Battery-powered recorders are very convenient for portability but require careful attention to the problem of keeping a fresh supply of batteries on hand.

SELECTION

Fidelity of recording depends upon the speed of the tape. $7\frac{1}{2}$ inches per second (ips) is considered best for musical recording; 3 3/4 ips is quite satisfactory for spoken recording. For longer conference or program recording sessions, 1 7/8 ips is best because it allows continuous performance without having to change tapes. Reel tape recorders provide for all three speeds; the faster the speed, the larger the reel must be for the same playing time. Cassette tape recorders are limited to 1 7/8 inches per second (ips), and cartridge tape recorders usually provide for 3 3/4 ips. Cassettes have become most popular in recent years because of their small size and convenience in handling.

The librarian is faced with the problem of providing both blank and commercially recorded tapes. Blank tapes are for use in class interviews, lectures, sermons, etc., both for students and for service to shut-ins. Tapes with a single recording are much easier to catalog and locate than tapes filled with multiple recordings.

CATALOGING

Abbreviations.

T	Tape Recording
TR	Tape Reel
TC	Tape Cassette or Cartridge (the library will probably collect only one of these two forms)
ips OR in. per sec.	Inches per second (speed of tape)

Catalog Card Information.

a. Call number:

Tape or T followed by the form (reel, cassette, or cartridge)
T, TR, or TC followed by a classification number
T, TR, or TC followed by an accession number

Reels, cassettes, and cartridges will probably be stored separately. Since the call number is the location number, the form of tape (reel, cassette, or cartridge) should always appear in the call number.

b. Author (if any); may use performer.

c. Title, followed by "Tape Reel," "Tape Cassette," or "Tape Cartridge" in parentheses if abbreviation "T" was used.
The title is usually the main entry.

d. Producer and date or number.

e. Number of reels (plus size of reel in parentheses), cassettes, or cartridges; speed of recording given in inches per second.
Monaural or stereo; number of tracks.
Playing time.

f. Age level, if useful.

g. Other notes: place recorded, sponsors, etc. Use sparingly.

h. Contents or summary.

i. Shelf list card will also have:

Subject headings.
Added entries, if necessary.
Analytical entry (part of contents), if necessary.
Price, source, and date of purchase.

Sample Cards.

AUTHOR MAIN ENTRY CARD

Tape
Reel

Bowman, Locke E.
How to study words.
U.Presbyterian Church,U.S.A.; Kent State U.
CE205.
1 reel (5 inch), 1 side, 7½ ips, monaural, single track. ("Tapes for Teachers of Senior Highs," no. 1)
Playing time: 15 minutes.
Summary: Interview with Rev. Bowman on tools and techniques used in the study of words in the Christian vocabulary.

TITLE MAIN ENTRY CARD

Tape
Cassette

Sacrament of baptism.
National Teacher Education Project, 1971.
1 cassette, 1 side, 1 7/8 ips.
Playing time: 13 minutes.
With discussion guides.
Summary: Dr. Daniel B. Webster explains the sacrament of baptism; musical background.

PROCESSING AND LABELING

Tape Reels.

1. Different color tape can be spliced to the beginning and end of a reel; this prevents the user from letting the tape run off the reel.

2. Label start of tape with call number and author and/or title on smooth side, using felt pen. Label "End" at end of single track tape.

3. Use pressure sensitive label to mark reel with call number and author and/or title. If tape is double track, label side 1 and side 2.

4. Label box with call number and author and/or title on vertical edge of the box as arranged on a shelf or in a drawer. Put other essential information (speed, playing time, monaural or stereo, number of tracks) on flat surface of box.

5. Tape boxes as large as seven inches can have regular pockets and cards for circulation.

Tape Cassettes and Cartridges.

1. With pressure sensitive label or fine tip felt pen, label edge of cassette or cartridge with call number and author and/or title. Keep in mind storage position when choosing edge to mark. Mark flat side of cassette or cartridge with any essential information that would be useful to borrower (playing time, speed, monaural or stereo, number of tracks).

2. Mark boxes or containers in the same manner as cassettes or cartridges.

STORAGE

Store tapes on shelf supported with book ends or in commercial tape drawer files or tape cabinets. Cassettes can be stored in extra card catalog drawers. Cassette "album" holders are available from library supply firms; these can be shelved like books.

CIRCULATION

1. Tape boxes with pockets and cards use regular book charging procedures for home circulation.

2. Tapes without pockets and cards can be signed out in the audio-visual reserve notebook or by audio-visual charge-out slip or booking card.

PROMOTION

Tape recordings can be publicized in much the same manner as phonograph records. Use in class sessions, worship services, and group meetings do much to stimulate interest. Inclusion in teachers' curriculum lists and announcements of new acquisitions via bulletins or newsnotes are publicity methods to be employed regularly. The compactness and portability of cassette tapes make them ideal for use with shut-ins. The librarian can also leave an experimental practice tape and recorder out on a table for casual instruction.

SOURCES

Library supply firms (see page 26) for tape storage cabinets and album holders.
Recordings of your choir or special programs.
Tape interviews with community leaders.
Suggestions from denominational literature.

American Bible Society, A-V Dept., 1865 Broadway, New York, N.Y. 10023
Argus Communications, 3505 North Ashland Ave., Chicago, Ill. 60657
Kent State University, Audio-Visual Center, Kent, Ohio 44240
Reigner Recording Library, Audio-Visual Center, Union Theological Seminary, Richmond, Va. 23227
Spoken Bible, P.O. Box 11711, Atlanta, Ga. 30305. (Cassettes)
Word, Inc., P.O. Box 1790, Waco, Texas 76703

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Crawford, Doug. TAPE RECORDING FROM A TO Z. Cranbury, N.J.: A.S. Barnes, 1975.

EDUCATORS GUIDE TO FREE TAPES, SCRIPTS, AND TRANSCRIPTIONS. Annual. Randolph, Wisc.: Educators Progress Service.

LIBRARY OF CONGRESS CATALOGS: MUSIC, BOOKS ON MUSIC, AND SOUND RECORDINGS. Semi-annual publication; annual and 5 year cumulation. Gives main entry catalog card form.

Shaffer, Dale E. THE AUDIO-TAPE COLLECTION: A LIBRARY MANUAL ON SOURCES, PROCESSING, AND ORGANIZATION. Salem, Ohio: Dale E. Shaffer, 1973.

Sloan, Robert, Jr. THE TAPE RECORDER. ("Bridges for Ideas") Austin, Tex.: University of Texas, Visual Instruction Bureau, n.d.

TAPE RECORDERS (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part II). 32 frames, color, 35mm., script and guide. St. Louis: Concordia Films, 1967.

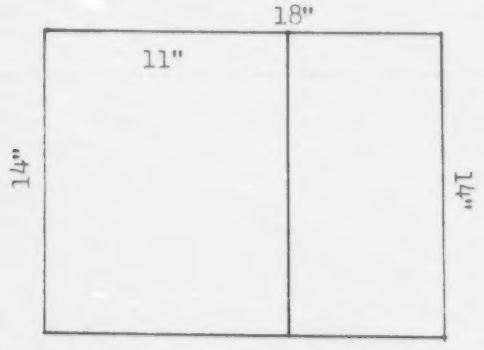
(See also general bibliography on pages 27-28.)

XI. PICTURES

Pictures serve several significant purposes in the church---decoration, inspiration, and instruction. They are useful for classroom displays, bulletin boards, and opaque projection. They capture a feeling that words can not express, and their many moods are represented best in a wide variety of kind and size of picture. Practicality, however, forces the library to confine its collection to pictures of uniform size and general use. Most libraries will be concerned only with a picture file, but some have branched out in the collection and circulation of framed pictures,a more expensive and bulky service.

Picture Size.

Storage facilities determine the size of the pictures collected for the file. As far as possible, it would be better to choose a couple of uniform sizes which could be interfiled, rather than disperse the collection in different sized storage boxes or drawers. If the library can afford it, there is a three-drawer "over-size" file on the market (Cole Steel Co., York, Pa.) which holds pictures as large as 14"x18". Most "teaching pictures" of religious curricula are slightly smaller than this size. Choose the largest size possible with library storage facilities; and then select another standard size that will interfile easily. If the first size is 14"x18", the second size could be 14"x11", so that the two sizes would have one measurement in common.



Select two sizes as standard mounting sizes. Smaller and unmounted pictures can be put into an envelope or folder which matches one of the standard sizes.

Special Frames and Stands.

Large art reproductions require their own individual permanent frames. Pictures from the file can be displayed in interchangeable frames to fit the two sizes chosen for the collection. Pictures mounted on cardboard can be

propped up on a stand or easel. Special frames and stands on the market include:

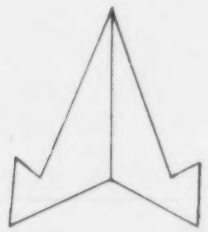
1. Cam-Lox display frame, available from Henry H. Grant (P.O. Box 366, Redondo Beach, California 90277). This large-size wooden frame comes with a masonite back equipped with special latches for ease in changing pictures. Two different sized mats permit use of different sized pictures with the same frame. Cam-Lox washable mats are also available from the same source; pictures can be displayed with mat only.

2. A metal teaching picture display stand and holder for pictures measuring 12¼"x17" is available from Cokesbury and other religious book stores.

3. An adjustable picture hanger (Braquette) is available from library supply firms (Bro-Dart and Gaylord). Support pieces are placed at the top and bottom of the picture mount, and a string or chain is locked into place at the back.

4. Various wooden poster holders, cardboard poster easels, or metal book easels and racks can be ordered from library supply firms.

5. An easel can be made from two pieces of cardboard cut with an angle and hinged together with tape.



SELECTION

Pictures should be selected for color, composition, interest, instructional value, and clarity, as well as for size. Some pictures with a distracting background can be restored by cutting away the background and mounting the central figure on a plain background.

Kindergarten and primary departments usually have their own picture files based upon the teaching curriculum. The library, therefore, should base its collection upon pictures with appeal for all age groups and upon service to classes that do not have picture files.

CATALOGING

Picture File.

Pictures are usually filed alphabetically by subject heading and are not

cataloged individually. A subject card can be placed in the card catalog referring the borrower to the picture file.

MOSES

Pictures on this subject are located in the vertical file picture collection.

If the librarian wants a more complete record on the picture file, one subject card can be used for each individual picture.

Pic-
ture MOSES

Hook, Richard
Finding the baby Moses.
Concordia Publishing House, 1969.

14"x18" mounted
(My Good Shepherd Bible Story Teaching Pictures, Old Testament, Set 1)
Exodus 1:1-2:15

This form could be used as a shelf list card by adding source, cost, and date of purchase.

Usually the title of the picture is self-explanatory. If not, a short descriptive note can be added on the card.

Subject headings should be kept simple with few subdivisions. A direct approach (Example: MOSES) is easier to use with a single subject. An indirect approach (Example: BIBLE. O.T.--MOSES) will keep related topics together (in

this case, Old Testament personalities), but will require longer headings because of the subdivisions. Subdivisions are helpful for subjects studied over a long period of time, such as the Bible, Moses, and Jesus Christ. The card catalog for books may be useful in assigning subdivisions.

Sources for subject heading lists include:

1. Self-developed subject list based on teaching curriculum suggestions.

2. Denominational printed guides. The Methodist church prints subject headings on their teaching pictures and provides a leaflet on the Methodist picture filing system with a list of the subject headings used. The Sunday School Board of the Southern Baptist Convention publishes a subject heading list in their pamphlet, HOW DO I FILE MY PICTURES? by W. Mark Moore (1972).

3. Getz, Gene A. AUDIO-VISUAL MEDIA IN CHRISTIAN EDUCATION.

5. Ireland, Norma Olin. THE PICTURE FILE IN SCHOOL, COLLEGE, AND PUBLIC LIBRARIES, pp. 50-132. This is a secular list which needs to be expanded in religious topics.

5. SEARS LIST OF SUBJECT HEADINGS, a secular list used for books.

It must be remembered that pictures can be filed under only one subject heading, while books, with a classification number, can be located through several subject headings in the card catalog. Cross references in the picture file itself can be labeled on blank picture mounts or manila tag board.

Framed Pictures.

Framed pictures can be cataloged like books with cards for artist, title, and subject headings. These pictures are more apt to be scattered throughout the building or signed out for home circulation, and so a more thorough record should be kept. For a framed picture, the artist should be the main entry.

SHELF LIST CARD FOR FRAMED PICTURE

Framed Picture

Maes, Nicolaes (1632-1693)
Old woman at prayer.
Providence Lithograph Co., n.d.

11"x14"

1.PRAYER
I.Title

Church School Teaching Picture, framed June, 1976
Frame--$2.50

PROCESSING AND LABELING

Unmounted Pictures.

Most pictures should be mounted so they will be of uniform size easy to store in the file, but occasionally the librarian may wish to keep small pictures of an unusual nature. These can be put into an envelope or folder of uniform size and labeled with a generally inclusive subject heading. Be sure to mark the back of each picture with the subject heading chosen for the envelope or folder. Holiday cards make good craft mat rials; these can be kept in the picture file in an envelope with a label such as: CHRISTMAS CRAFTS---USE WHATEVER YOU NEED.

Unmounted pictures can be displayed in plastic transparent envelope-type picture covers (complete with cardboard mounts) available from library supply firms. The picture can be slipped in between the plastic cover and the mount and does not need to be pasted down--the plastic cover holds it in place.

Mounted Pictures.

1. Mounting.

Pictures give a greater satisfaction both in appearance and in resistance to wear if they are mounted on uniform sized cardboard. Sizes to be chosen have already been discussed in the introduction to this chapter. Any quality cardboard will do if there is no allowance for border, but a more pleasing effect is achieved with a border. A narrow 1/8" white trim around the picture sets off the border, so, if possible, allow for this white strip when trimming for mounting. Pictures can be mounted on:

a. Colored construction paper
b. Manila folders or tag board
c. Cardboard picture mounts from library supply firms
d. Poster board
e. Corrugated cardboard cut from grocery boxes or shirt laundry cardboard
f. "Readi-mount" mats sold by art supply stores.

Trim the picture to size and mark border edges lightly on the cardboard mount. Allow a wider border at the bottom of the picture than at the top. Other border allowances are given by Norma O. Ireland in THE PICTURE FILE IN SCHOOL, COLLEGE, AND PUBLIC LIBRARIES, p. 15. Proceed to mount with one of the following methods:

a. Double-stick tape. This is the fastest and easiest and is quite satisfactory for most temporary purposes. Apply a piece of double-stick tape to each corner of the cardboard mount inside the border lines. Lay the picture in place and press down corners. If the picture has at least 1½" border, the mounting can be made permanent by covering the whole surface with clear "Con-Tact" or another brand of adhesive plastic film.

b. Rubber cement. Apply rubber cement evenly to back of entire picture (or to corners only). Place picture upright on mount and press down evenly. Smooth the picture from center outward. Weight the picture down during the drying period. For more permanent mounting, coat both picture and mount; allow to dry to tacky stage. Apply two pieces overlapping wax paper on mount; position picture and withdraw one piece of wax paper. Press smooth that side, then withdraw other piece of wax paper and smooth second side. Extra rubber cement will rub off easily when dry.

c. Elmer's Glue or library paste thinned with water. Apply glue or paste evenly to back of picture; do not allow too much moisture to soak into the picture. Place picture upright on mount and press down evenly. Smooth the picture from center outward. Weight the picture down during drying period. If the picture has no border and covers the entire cardboard mount, it will be easier to put the paste on the cardboard.

d. Dry mounting tissue. This is available from photographic and art craft stores or from Seal, Inc. A dry-mounting press gives a more professional touch, but the tissue can also be applied with an ordinary electric iron. Iron over both picture and mount to remove excess moisture. Turn the picture over and place a piece of dry mounting tissue on the back. Touch heated iron to a center spot---this tacks the tissue to the picture. Then trim dry mounting tissue to size of picture. Place picture upright on cardboard mount. Hold picture in place; lift one corner of picture and touch heated iron to mounting tissue---this tacks mounting tissue to cardboard. Repeat the process at opposite corner. Place a piece of clean paper over the picture and iron the picture until it is firmly attached to the cardboard. Too much heat will cause the mounting tissue to buckle underneath the picture.

e. Spray adhesive. This was temporarily removed from the market by the government for health reasons but may eventually be available again.

2. Protective Covering.

Picture surfaces can be protected by one of the following methods:

a. Saran Wrap. Cut piece of Saran Wrap 2 inches longer and wider than the picture. Place over picture and fold over edges on back. Saran Wrap will hold without using adhesive in a temporary display.

b. Con-Tact transparent adhesive plastic film (or laminating film). Cut piece of Con-Tact slightly larger than picture mount. Peel back one inch of paper backing, fold back, and crease. Turn over and position Con-Tact over picture and mount allowing the exposed adhesive surface to touch gently along one edge of the cardboard. Press Con-Tact down along the edge. Then use the left hand to peel back the backing paper one-half inch at a time while using the right hand to press the Con-Tact down onto the picture. Work slowly and carefully until the whole picture has been covered with Con-Tact. Air bubbles in the Con-Tact can be pricked with a pin and then pressed out. Excess Con-Tact can be folded over to the back of the picture and trimmed off. Some laminating films have a delayed action which makes the whole process easier.

c. Spray varnish or plastic finish. Available from art stores and library supply firms. Test spray finishes before using extensively; some feel dry to the touch but stick to other pictures in a closely packed file.

d. Plastic picture covers (transparent) with mounts enclosed. Available from library supply firms. These covers come in several sizes and make an excellent protection for pictures which are handled often. Since they are rather expensive, a few can be purchased and kept with the picture file. When the picture is to be used, it can be inserted into the plastic cover and then taken out again when it is returned. The plastic cover is like a transparent envelope with one end open, so two pictures can be inserted back to back.

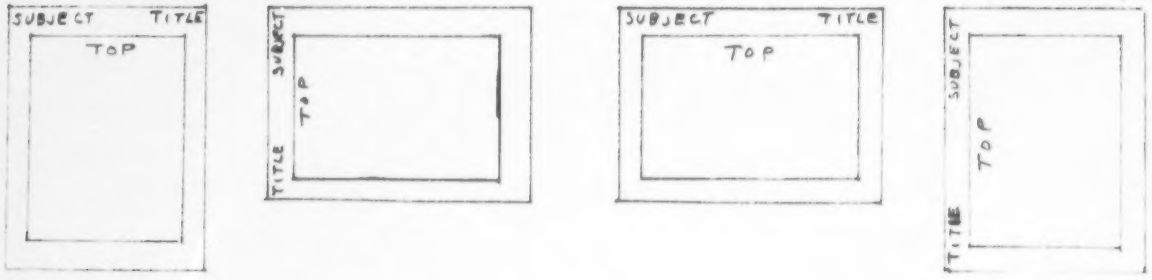
e. Laminating film. Available from Seal, Inc., or some library supply firms. Use matte finish to avoid light reflection. Film is also available with a glossy finish.

f. Mounting in a folder. Pictures can be mounted in a manila folder, or a cardboard cover can be taped on for protection.

3. Labeling.

Pictures should be labeled with the subject headings in uniform lettering and in a uniform place. The place will be determined by the arrangement of the pictures in the file. Norma Ireland recommends labeling on the front of the picture at the top left corner, 1/8" from the top. This is satisfactory only if pictures are filed in an upright position. If pictures are to be filed sideways in a drawer or box, the subject should be labeled on the upper right corner. If the subject heading needs more clarification, put the title of the picture in the corner opposite the subject heading.

Filed Upright Filed Sideways Filed Upright Filed Sideways



VERTICAL PICTURES HORIZONTAL PICTURES

Pictures could also be labeled on the back on the corner which is in upper left position when the picture is in the file. The librarian can experiment with other labeling arrangements to find out which is the most satisfactory position for the storage space used.

4. Lettering.

Lettering can be done with felt-tip pen, India ink, embossed plastic tape, or can be typed on pressure sensitive labels. Print subject headings in all capital letters for a uniform appearance.

5. Picture Information.

Information on the artist, subject, interpretation, and source can be typed and pasted onto the back of the picture.

6. Ownership Label.

Stamp name and address of the library on the back of each picture or on the pocket pasted on the back. Add room number of the library if there is one. Pre-printed address labels are very handy for such purposes.

7. Pocket and Card.

Pictures mounted on sturdy cardboard should have a book pocket pasted on the back. The pocket and card should have the following information:

Picture

SUBJECT

Artist
Title

Framed Pictures.

1. Mounting.

Framed pictures need to be mounted on a very sturdy backing, either heavy cardboard or masonite. Stretched canvas pictures would be unsuitable for library circulation. Mounting procedure is the same as for the picture file using either Elmer's glue or library paste thinned with water. Since the picture will cover the whole surface of the mount, the glue or paste can be applied to the masonite or cardboard. Spread thinly so that moisture will not penetrate the picture, and weight the picture down during the drying process. The dry-mounting process can be used if you have the proper equipment.

2. Protective Covering.

Framed pictures should be protected either with a spray finish or with glass. Glass will add weight to the picture and should be used only as a last resort. Use non-glare glass for most pictures, but regular glass over watercolors.

3. Framing.

Frames are usually more expensive than the art reproductions themselves, and proper sizes can become a major problem to the librarian. Many librarians turn the whole process over to a custom framer. After the frame is selected, screw in eyelets one-fourth way down the back. Complete the hanging mechanism with heavy picture wire.

4. Picture Information, Labeling, Pocket and Card.

It is helpful to have some information on the artist and interpretation of the picture typed out and pasted on the back. It would be difficult to label the front of the picture with artist and title unless one is gifted in printing, but this information could be typed on a card and tucked into one corner. Include also the loan period (usually 2 or even 3 months). This card can be removed from the front and placed in the pocket on the back during circulation. The pocket and card on the back should have "Framed Picture," artist, title of the picture, length of loan period (if different from regular loan period), and name and address of the library.

STORAGE

Mounted and Unmounted Pictures.

Mounted and unmounted pictures should be stored in some sort of file. Until one can be purchased, a simple cardboard carton will be satisfactory for a beginning collection. Some sort of stopblock is needed to keep the pictures in upright position. This can be a wooden or metal rod placed into grooves or

holes in the sides of the carton. Cover the carton with decorative paper for esthetic effect.

More permanent and useful storage requires the purchase of a metal vertical file cabinet. These vary greatly in cost and maximum picture size, and are usually designed to file materials other than pictures. Possibilities are:

1. "Oversize" or "X-ray" file (14"x18" picture), available from Cole Steel Co., York, Pa.
2. Teaching picture cabinet (14"x17" picture) with top opening, available from Cokesbury Book Stores.
3. Horizontal art and map file drawers (24"x39" picture), available from library supply firms.
4. Transparency file (13"x15" picture), available from Charles Beseler Co.
5. Luxor record and transparency file cabinet ($12\frac{1}{2}$"x$12\frac{1}{2}$" picture), available from Jack C. Coffey Co. or library supply firms.
6. Legal file (10"x14" picture).
7. Letter file (9"x12" picture).

Alphabetical guides should be placed in the picture file. Cross references ("See" and "See also" reference) can be lettered on blank cardboard mounts and filed with the pictures.

Framed Pictures.

Framed pictures are best displayed along the walls of a hallway or fellowship room rather than hidden away in storage. A large cardboard carton can provide temporary storage with pieces of corrugated cardboard between the pictures to keep them from marring each other. They could also be stored on a deep shelf in the same manner with molding ridges on the bottom of the shelf to keep them from slipping too far out of place. If space permits, a special storage unit can be built with swinging or sliding panels of pegboard.

CIRCULATION

Unmounted Pictures.

Unmounted pictures can be circulated in several ways. First of all, they could be loaned without any record of loan. In such cases, they may never be returned, but if the pictures were of permanent value, they would have been mounted. Secondly, unmounted pictures could be circulated in the envelope in which they were filed. Such envelopes should then have a pocket (with card) pasted on the outside. Thirdly, unmounted pictures could be circulated in special empty circulation envelopes kept in the file; these should also have

a pocket (with card) pasted on them. The borrower then fills in the card with information on the number of pictures borrowed on any one subject.

Mounted Pictures.

Pictures mounted on a firm backing should have a pocket (with card) pasted on the back, as this is the fastest method for the borrower to sign out. Otherwise, the borrower might be asked to sign out in an audio-visual notebook on the desk or use a circulation slip kept in a box on top of the picture file. Circulation slips can be mimeographed and cut to 3"x5" (or any other convenient) size. They can be made either for pictures only or for all materials without a pocket and card. Sample headings on such slips include:

Pictures	Type of material: (Pictures)
SUBJECT:	TITLE OR SUBJECT:
Number:	Number of items:
Date: (or Date Due)	Date: (or Date Due)
Borrower's Name:	Borrower's Name:
Room (or phone) Number:	Room (or phone) Number:

Be sure to post clearly-worded instructions for borrowers on the picture file.

Framed Pictures.

Framed pictures are charged out in the same manner as books with a pocket (with card) pasted on the back. If the loan period is longer than for other materials, be sure the length of loan period is typed on the pocket. There should also be a date due slip pasted on the back.

PROMOTION

Besides the usual promotion techniques such as subject lists, teachers' lists, and newsletter mentions, pictures are best promoted by display. They can be placed on walls or bulletin boards throughout the building, or can be displayed on a special picture rail in the library. This picture rail need not necessarily be installed at eye level, though that of course would be most desirable. Unused space above book shelving can be utilized to great advantage for picture display.

Choice of pictures displayed depends upon season, current curriculum subjects, "picture of the month" study, or sermon topic. An empty frame the size of pictures kept in the file is useful for temporary display. If framed pictures are displayed along a hallway, be sure that there are no empty gaps left when some are charged out--fill the spaces immediately.

SOURCES

Pictures.

Student art work.
Pictures from discarded books and magazines.
Teaching pictures from denominational curriculum materials.
Religious book stores.

Argus Communications, 3505 N. Ashland Ave., Chicago, Ill. 60657. Posters.
Artext Prints, Inc., Box 70, Westport, Conn. 06880
Augsburg Publishing House, 426 S. Fifth St., Minneapolis, Minn. 55415
Bro-Dart Master Colorprints Program, 1609 Memorial Ave., Williamsport, Pa. 17701
Concordia, 3558 S. Jefferson Ave., St. Louis, Mo. 63118
David C. Cook Publishing Co., Elgin, Ill. 60120
Fideler Visual Teaching, Grand Rapids, Mich. 49502
Friendship Press, 475 Riverside Drive New York, N.Y. 10027
Gaylord Library Supplies, 155 Gifford St., Syracuse, N.Y. 13201
Gospel Light Publications, Glendale, Calif. 91205
International Art Publishing Co., 243 W. Congress St., Detroit, Mich. 48226
Metropolitan Museum of Art, Fifth Ave. & 82nd St., New York, N.Y. 10028
National Gallery of Art, Constitution Ave. and 6th St., N.W., Washington, D.C. 20565
National Geographic Society, School Service Dept., 17th & M St.,N.W., Washington, D.C. 20036
New York Graphic Society, 95 E. Putnam Ave., Greenwich, Conn. 06830. Catalog, RELIGIOUS ART.
Society for Visual Education, 1345 Diversey Parkway, Chicago, Ill. 60614. Study prints.
Standard Publishing Co., 8121 Hamilton Ave., Cincinnati, Ohio 45231
Thomas Nelson & Sons, Capewood & Davis Streets, Camden, New Jersey 08103

Picture Equipment and Materials.

Bro-Dart Industries, P.O. Box 1120, Newark, New Jersey 07101
Charles Beseler Co., 219 S. 18th St., East Orange, N.J. 07018. File.
Cole Steel Co., 640 Whiteford Road, York, Pa. 17405. Over-size file.
Demco Library Supplies, Box 7488, Madison, Wisc. 53707
Eastman Kodak Co., Rochester. N.Y. 14650. Dry mounting tissue; sold at photographic stores.
Gaylord Library Supplies, 155 Gifford St., Syracuse, N.Y. 13201
Highsmith Co., P.O. Box 25, Fort Atkinson, Wisc. 53538
Jack C. Coffey Co., P.O. Box 131, 104 Lake View Ave., Waukegan, Ill. 60085. Luxor file.
Seal, Inc., 8 Broad St., Derby, Conn. 06418. Dry mounting tissue, laminating film, mounting press.

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ART INDEX. Quarterly publication; annual and 2 year cumulation. Bronx, N.Y.: H. W. Wilson Co.

Ferguson, George. SIGNS AND SYMBOLS IN CHRISTIAN ART. New York: Oxford University Press, 1959.

Gould, Geraldine N. and Wolfe, Ithmer C. HOW TO ORGANIZE AND MAINTAIN THE LIBRARY PICTURE-PAMPHLET FILE. Dobbs Ferry, N.Y.: Oceana Publications, 1968.

Hill, Donna. PICTURE FILE; A MANUAL AND CURRICULUM-RELATED SUBJECT HEADING LIST. Hamden, Conn.: Shoe String Press, 1975.

Ireland, Norma Olin. THE PICTURE FILE IN SCHOOL, COLLEGE, AND PUBLIC LIBRARIES. 2nd ed.; rev. and enl. Boston: F. W. Faxon, 1952.

Maus, Cynthia. CHRIST AND THE FINE ARTS. Rev.ed. New York: Harper & Row, 1959. THE CHURCH AND THE FINE ARTS (1960) and THE OLD TESTAMENT AND THE FINE ARTS (1954) by the same author.

Novotny, Ann, ed. PICTURE SOURCES. 3rd ed. New York: Special Libraries Association, 1975.

Shaffer, Dale E. THE LIBRARY PICTURE FILE: A COMPLETE SYSTEM OF HOW TO PROCESS AND ORGANIZE. Salem, Ohio: Dale E. Shaffer, 1972.

Yount, John T. PICTURE FRAMING HANDBOOK. San Angelo,Tex.: Educator Books, 1971.

(See also general bibliography on pages 27-28.)

XII. MAPS AND GLOBES

Maps, because of their variety in size and kind, present a special problem to the library. Whenever possible, it would be better to install wall-mounted maps permanently in the classrooms. Those stored in the library must be restricted in size to the storage space available. Folded maps are the easiest to store because they can be kept in a file drawer, but, of course, their usefulness depends upon having some way of hanging in the classrooms. Maps are also available on rollers or on tripod stands. Other maps useful in religious education include small student outline maps covered with plastic film, plastic relief maps, slides and transparencies of maps, and atlases (both Biblical and world). Globes are valuable both for promoting international understanding and for teaching children about God's world.

SELECTION

Selection of maps depends upon permanency of value and frequency of use. Biblical maps, because of their permanent value, should be on sturdy stock strengthened with cloth backing. Current maps change political borders frequently and so need not be so durable. The Abingdon Press has published an excellent set of Biblical maps already mounted in heavy file folders; these may be purchased as single units or as a set. Broadman Films has published a set of Bible map transparencies, available only as a set. Friendship Press has published a "Political Map Series." Local community maps can be obtained from the American Automobile Association if a member of your congregation belongs to the organization.

CATALOGING

Maps, like other audio-visual materials, may be classified and arranged:

1. Alphabetically by geographical area
2. By Dewey classification
3. By accession number.

As long as the map collection is small, the alphabetical arrangement is easy to use. By labeling continent first and then country, a subject classification comparable to the Dewey classification can be made. However, most borrowers will prefer the direct alphabetical arrangement by country.

Cataloging need give only a few basic facts. Borrowers will want to know:

Geographical area (give continent if more than one country is involved)
Size of map
Date (use date that applies to the information given on the map)
Kind: Political, physical, etc.

SHELF LIST CARD FOR MAP

Map Bible Lands--The background of the New Testament: Rome and the East.
Abingdon Maps of Bible Lands, no. 498.

42"x31" mounted in a file folder 11½"x10½" with metal grommets for hanging.
Date: 65 A.D.
Political boundaries of Roman Empire and provinces; includes Paul's route from Caesarea to Rome.

1.PAUL
2.ASIA MINOR

Cokesbury, $5.50, 10-75

Globes do not need to be cataloged, especially if they are kept in plain view in the library. The librarian will want to keep a shelf-list card record for each globe for inventory purposes. The card should give a description in inches in diameter and other characteristics along with the name of the manufacturer for identification.

Atlases will be cataloged as books.

PROCESSING AND LABELING

Reinforcement and Protection.

Small maps can be mounted on cardboard either with paste or dry mounting tissue by the methods described in Chapter XI on pictures.

Folded maps can be strengthened with cloth backing. There is now available an "iron-on" cloth which eliminates the old complicated "wet mounting" method altogether; "Chartex" dry backing cloth is manufactured by Seal, Inc. A lighter weight "iron-on" cloth is "Staflex," a lining material sold in fabric departments.

Paper maps can also be protected by covering with a clear transparent adhesive plastic film like "Con-Tact." This is applied to the front of the map carefully, for once the adhesive touches the surface of the map, the plastic cannot be lifted away. Cut a piece of Con-Tact slightly larger than the map. Peel the paper backing away from the plastic along one edge, fold back the paper backing and crease sharply. Lay the plastic on top of the map; align carefully and press down the exposed adhesive edge. Lift the unattached plastic, take hold of the paper backing and slowly peel it away with one hand while pressing the plastic in place with the other hand. Trim off excess plastic after map is entirely covered. Air bubbles in the plastic can be re-

moved by pricking the film with a pin. Smooth down evenly. This work should be done on a flat table covered with a slick surface like Formica. Maps covered with Con-Tact can be marked on with grease pencils, wipe-off crayons, or special pencils and crayons used with transparencies; markings can be wiped off with a cloth. Individual student maps can be treated in the same way and saved for use at another time. Library supply firms sell other brands of plastic laminating film with a delayed action adhesive, permitting lifting and repositioning.

Rolled maps can be protected by taping extra heavy paper on the top of the back. This furnishes an outside cover which can be replaced when worn.

Labeling.

Maps should be stamped with the library ownership stamp or label. The call number or geographical area of the map should be in plain view when stored. For maps kept in a file drawer, this would usually be in the upper left hand corner after the map has been folded. Filing folders or jackets should have the same label as the map enclosed.

Globes need have only the library ownership label applied. Occasionally markings on the globe will need to be retouched with a fine point pen and India ink; a clear plastic spray finish will protect the markings.

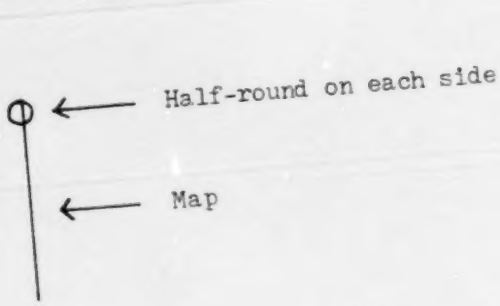
STORAGE

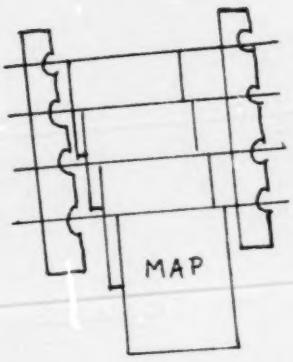
Large wall maps and maps on tripods will probably be kept permanently in individual classrooms. Even these could be listed in the card catalog with the room number on the left side of the card below the call number.

Libraries with little space for storage of bulky items will need to keep maps folded and filed in vertical file drawers. If lack of floor space prohibits vertical file cabinets, the maps can be placed in filing jackets and filed on a shelf at least 12 inches deep. "Princeton" files sold by library supply firms for storage of periodicals make good map holders; the Princeton file is turned with the open side to the front of the shelf, and maps are placed in it with the identification label on the outside edge.

Large rolled maps need either long or deep shelf space; they could be placed above bookcases or even kept in a separate storage closet. Some libraries store them vertically like umbrellas in a stand. If you use this method, make sure the call number or geographic label is visible.

Maps could also be stored like newspapers on stick hangers (tacked to dowel rods or half-rounds). Two vertical boards with notches to receive the dowel rod holding the map can be mounted on the back of a door or on the wall.





CIRCULATION

Circulation procedures for maps will depend upon the method of storage. Folded maps in individual filing folders or jackets can have a pocket and card attached and be charged out like books. Maps that are rolled must use another method:

1. Signing out in a notebook.
2. Circulation slips like those used for pictures (see Chapter XI).

PROMOTION

Maps can be used on bulletin boards or in special displays in almost any way that they could be used in the classroom. Community, national, or world-wide, they could visualize location of membership, mission projects, or hunger areas of the world. Maps are a constant reminder of the brotherhood of man.

SOURCES

Student work, including enlargements from slide, transparency, and opaque projections.
Local religious book stores; local school supply stores.
Almanacs and news magazines (for recent changes).

Baptist Book Store, 1010 Broadway, Nashville, Tenn. 37203. (Bible Map transparencies and maps published by Broadman)
Cokesbury Regional Service Center, 201 Eighth Ave., Nashville, Tenn. 37203. (Abingdon Bible maps)
Denoyer-Geppert Co., 5235 Ravenswood Ave., Chicago, Ill. 60640
C. S. Hammond & Co., Maplewood, New Jersey 07040
National Geographic Society, 17th & M Sts., N.W., Washington, D.C. 20036
A. J. Nystrom & Co., 3333 Elston Ave., Chicago, Ill. 60618
Rand McNally Co., 536 South Clark St., Chicago, Ill. 60605
Seal, Inc., Derby, Conn. 06418. (Dry mounting tissue, laminating film, and Chartex dry backing cloth)

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Brown, Lloyd A. NOTES ON THE CARE AND CATALOGING OF OLD MAPS. Reprint of 1941 ed. Post Washington, N.Y.: Kennikat, 1971.

Fay, Frederick L. A MAP BOOK FOR BIBLE STUDENTS. Old Tappan,N.J.: Fleming H. Revell, 1974,c1966.

Griffin, Paul F. and Freeman, Robert R. MAP AND GLOBE ACTIVITIES FOR CHILDREN. Belmont, Calif.: Fearon Publishers, 1957.

LeGear, Clara Egli. MAPS: THEIR CARE, REPAIR, AND PRESERVATION IN LIBRARIES. Rev. ed. Ann Arbor, Mich.: University Microfilms. Originally published by Library of Congress, Map Division Reference Dept., 1956.

MAPS AND GLOBES (Filmstrip from HOW TO FOR CHURCH SCHOOL TEACHERS, Part I). 27 frames, color, script. St. Louis: Concordia Films, 1967.

Wright, George Ernest and Filson, Floyd V. WESTMINSTER HISTORICAL ATLAS TO THE BIBLE. Rev. ed. Philadelphia: Westminster Press, 1956.

(See also general bibliography on pages 27-28.)

XIII. MISCELLANEOUS VISUAL AIDS

Visual aids, such as kits, charts, flipcharts, graphs, cartoons, games, flannel boards, models, dioramas, displays, banners, and costumes, vary so much in form that different procedures must be set up for each kind of material and equipment. Some of the materials can be treated like pictures and stored with them. Some items, such as models and costumes, can be stored in a closet; a card in the card catalog will draw attention to their existence. If any items are of value only to a certain age or department level, those items could be turned over to the particular department for permanent storage.

The library will not want to accumulate much in the way of bulky equipment that could be better installed permanently in the classrooms, but items such as a portable bulletin-chalkboard or flannelboard could be treated the same way as portable screens and projection equipment.

SELECTION

Many of the visual aids in the library will be acquired from gifts from parting teachers; some can be the preservation of student work. However, the librarian will occasionally come across recommendations for materials that merit special purchase. Such a one is the Kit of Jewish Religious Articles, available from the Anti-Defamation League (315 Lexington Ave., New York, N.Y. 10016).

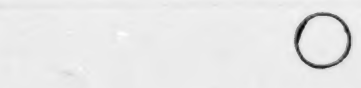
CATALOGING

There is no standard cataloging form for miscellaneous materials. File whatever you can under subject headings in the picture or map files, and type only one card for each item, using the subject heading as the main entry.

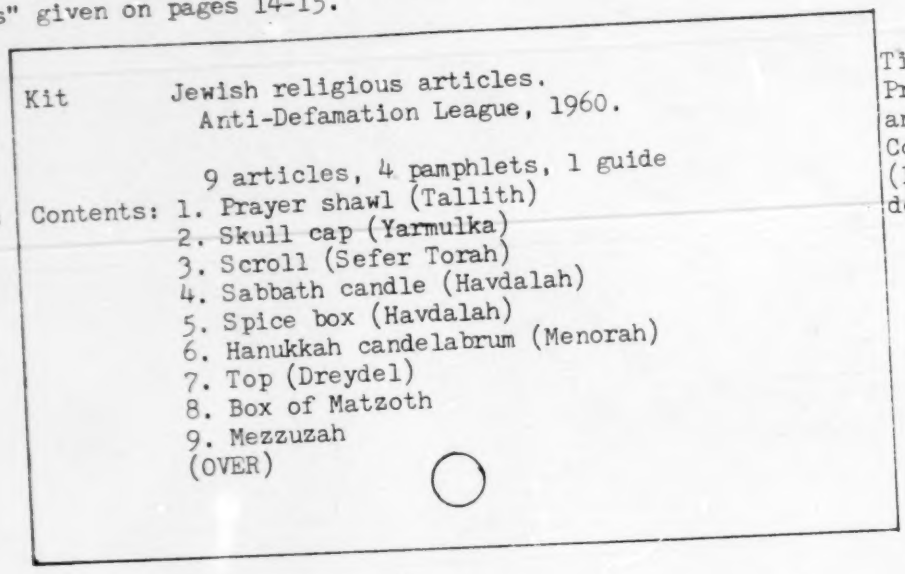
Flip-Chart (Picture File)

JESUS--CHILDHOOD
In wisdom and stature.
Graded Press, 1968.

Flip-chart with 12 pictures, 12½"x17½". Script A for grades 1 & 2; Script B for grade 3. Pictures showing Jesus from birth to age 12.



For other visual aids, follow the "Basic Patterns for Typed Audio-Visual Catalog Cards" given on pages 14-15.



PROCESSING AND LABELING

Besides library ownership labels, be sure that all items are clearly labeled with title wherever necessary. Boxes should be labeled on the side that shows when stored on a shelf. Kits and game boxes should have a contents list for an easy check on parts.

STORAGE

Storage varies according to item. With materials that come in a variety of sizes, there needs to be a variety of storage places. Flat items like charts, graphs, cartoons, etc., can be stored in the picture file. Adjustable shelving saves space in storing boxed items.

CIRCULATION

Several methods for charging out are available:

1. Put a pocket and card on materials whenever possible.
2. Sign out in an audio-visual notebook.
3. Use mimeographed (or printed) circulation slips. Sample headings on circulation slips include:

Type of Material:
SUBJECT OR TITLE:
Number of Items:
Borrower's Name:
Room or Phone Number:

PROMOTION

Many visual aids can be publicized in teachers' lists if they tie in with lessons in the curriculum. Bring out hidden materials and display on a table occasionally so that they will be noticed by people coming in and out of the library. Games can be made a special feature of fellowship meetings.

SOURCES

Student work
Suggestions in denominational literature
Religious book stores

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(See also general bibliography on pages 27-28.)

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